

Input 2007

LUGANO > SWITZERLAND

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PART ONE

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Welcome to Input 2007 in Lugano

Armin Walpen



1. WELCOME TO INPUT 2007 IN LUGANO

Armin Walpen Director General of SRG SSR idée suisse, Host of Input 2007

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Input invites us to reflect on the meaning and the future of public service broadcasting. Evaluating programmes is an integral part of our daily work. We uphold quality entertainment; we aim to remain a recognized source for believable and independent news coverage; and we pay special attention to all aspects of society, both within and outside the mainstream. Our range of programming acts as a critical force, an alternative to sensationalized content.

This is not a contradiction, but rather part of a continuous process in which it is essential to know how to respond appropriately, without falling back on textbook solutions. All the more so, when modes of access to programming content are becoming increasingly diverse and technologically advanced: from High Definition to mobile information and internet services “on demand”.

The search for new content and new formats would be meaningless, without the will to understand how the advent of new technologies continues to change the way we work. We are moving from a pyramidal hierarchy, in which an exclusive number of professionals selects and arranges content for everyone else, toward a structure in which the users play an active role in exchanging and arranging media products. The public will migrate toward those services which best correspond to their interests, forming clusters of reference created in line with specialized approaches and inclinations.

We are faced with a variety of questions. Above all, the question of responsibility. The uninterrupted flow of texts, images and sounds does not necessarily guarantee quality or the democratization of information. A further important question is that of the generation gap, which could be widened by advances in technology combined with a rigid selection of content.

A public service broadcaster must also consider the question of its status: a “reactive” service based on established and definitive norms? Or rather a service which offers open paths toward a future which is yet to be determined? The concept of “offering” programming should return to its original meaning, which also involves dialogue with the public – a public we know is becoming increasingly connected, which will continue to seek means of interacting with programming content as it is proposed by broadcasters.

It is with special pleasure that I welcome the Input Conference to Switzerland, where it will continue to raise these and other questions. Both the evening panels, and the rigorous selection of programmes produced around the world during the past year, will allow us to examine the merit of our most recent activities and to confront the uncertainties which also provide the stimulus for our future work.

Welcome to Input 2007 in Lugano

Claudio Generali



1. WELCOME TO INPUT 2007 IN LUGANO

Claudio Generali President of Input 2007

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As the president of Input 2007 I extend a warm welcome and wish you a productive stay in Ticino. Along with my good wishes, I would also like to offer some reflections on the legitimacy of financing for public service radio and television.

Most public broadcasters depend on a system of mixed funding, where income from licence fees is supplemented by advertising and sponsoring. The extent of this additional income varies from country to country, but essentially all broadcasters face the same problem: the need to secure future funding for ongoing productions – where costs increase more quickly than the rate of inflation – but also for the urgent investments required by continuous technological developments.

Many of the current debates about public service broadcasting start from the assumption that the audiovisual media sector differs from other forms of industrial production, especially because it is meant to fulfil specific goals in the public interest and for the general benefit of society. Television, even more so than radio, has been a great equalizing force within modern society. At the same time, television has been open to a multiplicity of voices of differing social or regional origin, all of which coexist within a national territory. SRG SSR idée suisse, the host of Input 2007, provides a good example. Following a secular tradition of coexistence, Switzerland's public radio and TV broadcaster has dedicated enormous resources to programmees for linguistic minorities, in order to promote tolerance between diverse ethnic and cultural groups. The resources required to fulfill a task of such vast dimensions would be unthinkable within a company based solely on commercial principles.

Although there is a broad consensus about the assumption that public broadcasters' management of radio and TV in the public interest can provide important benefits to society as a whole, there is no consensus when it comes to the question of which methods should be used to achieve these objectives. Public funding has become an uncomfortable issue; especially the recent proliferation of content providers and the ensuing fragmentation of audiences has raised the question of its political legitimacy. Licence fees, as a non-progressive form of taxation, are facing increasing opposition. Perhaps it would be more fair to institute a system of direct financing by the government: radio and TV, like other public service sectors, would receive funding through public expenditure. But how would this proposal affect the broadcasters' independence? What would happen to the continuity and stability of their funding, if it were to be linked with the government's fiscal and economic policies? And what about direct interference by the political powers?

I believe the time has come to take into consideration new models for public service broadcasting. It is possible to imagine alternative ways of collecting fees, in the same way that we are constantly engaged in rethinking new programming models.



1. WELCOME TO INPUT 2007 IN LUGANO

Tiziana Mona Director of Input 2007

It has taken thirty years for the spirit of Input – which first saw the light in Bellagio, on the shores of Lake Como – to return to the region and reach Lake Lugano, located just a few kilometres away. Thirty years is not a long time if we take into account that this spirit is as lively as ever and that many of us are prepared to devote our labour, means and creativity to it. But it seems like a long time if we look at the epochal changes which have occurred within audiovisual media around the world during these past three decades.

At the Lugano conference we will have the opportunity to relive some of the pioneering spirit that characterized the Bellagio meeting, which was attended not only by representatives of the most important public service broadcasters in Western Europe and North America, but also by a representative of the avant-garde of video art: Nam June Paik. We are thus very proud to announce that Input 2007 will feature a selection of important works by the great Korean-American video artist who passed away last year. In addition, we provide Input participants with the opportunity to discuss the relationship between video art and television, and to discover that there are still spaces within which such creative encounters may occur.

Above all, however, Input 2007 will be the place to screen innovative projects, to reflect on possibilities for the future, and to discuss how public service broadcasting may respond to these new developments. The challenge is global, and requires global solutions. However, the question remains: to what extent may a proposed model be applied across the board, and to what extent – given our fundamental responsibility to inform, educate and entertain – must public service programming continue to be tailored to a specific cultural context?

At the same time, we must not forget that Input is also a festival: a feast of ideas, discoveries, and debates; a special opportunity to get to know a country and its people, culture, traditions and cuisine. We will do our best to ensure that your stay in this southern corner of Switzerland is as pleasant, and full of new discoveries, as possible.



Input was launched exactly 30 years ago as a North American and Western European exchange of ideas and programmes. Today Input includes programmes and delegates from all continents and more than 60 countries. Input began at a time when public service broadcasting was uncontested, but its founders were aware that without innovation, stagnation sets in. Input is a miracle which survives without bureaucracy, funding or infrastructure: it runs on passion, imagination, loyalty and that precious volunteer spirit.

Input is neither polite nor politically correct. We question and challenge the programmes, the filmmakers, the decision makers and the whole milieu of broadcasting. In a world where there are film festivals every single day, Input is unique because: it places the individual programme and programme maker at the heart of the conference; it is a television conference made for professionals by professionals; it gives professionals the opportunity to devote a week to reflecting on the innovations and challenges of the profession together with their peers from around the world; and it offers no red carpets and no prizes, but simply the passion of the story, the programme, and the craft that went into making it.

Input contributes to global TV excellence by helping participants keep abreast of developments around the globe. We deliberately seek out programmes that answer some of the dilemmas faced by every public broadcaster. How to make prime-time programmes that are both popular and intelligent? How to attract younger viewers while retaining older ones? How to produce quality fiction with shrinking budgets? How to make arts and culture coverage more attractive to viewers? How to cover sports events which demand prohibitive licence fees?

When you leave the Input conference, you are filled with fresh ideas for programme innovations which you can try in your own constituency. You have enlarged your network of international contacts and potential partners. You are empowered by the understanding that you are not alone, but part of a family of people who care passionately about television storytelling and who are aware of its power and responsibility.

In these times, when globalization and free market slogans threaten to drown out diversity, public television must fight back with better, more original programmes and with imaginative use of the new technologies. It must confront those who regard culture as a commodity and viewers merely as consumers. It must do so with the kind of bright, attractive, thought-provoking programmes which you will find here. The conference, dear delegates, is yours. Your discussions and debates will bring it to life. We hope that while you enjoy the beautiful scenery of Lugano, you will also help make this 30th year of Input a great one.

Welcome to Input 2007 in Lugano

Giorgio Giudici



1. WELCOME TO INPUT 2007 IN LUGANO

Giorgio Giudici **Major of Lugano**

Lugano, with its 14 districts, is the largest city in Canton Ticino, as well as its economic hub. It is home to Switzerland's third largest financial centre and boasts a rapidly expanding commerce and tourism sector. Lugano is a thriving city, and is currently devoting its energies to a number of large-scale urban development projects, and to dynamic promotional strategies on an international scale.

Lugano has a long cosmopolitan history, sustained by residents of over 140 nationalities and by widespread knowledge of the three national languages and English. These aspects have shaped the city, giving it a spirit of openness which encourages encounters between individuals and cultures.

The landscape in and around Lugano features magnificent panoramas year-round, thanks to the presence of the lake and the mountains beyond. I hope that Input's conference delegates will have the opportunity to take in some of this beauty.

From Renaissance times until today, the region around Lake Lugano has maintained a tradition of producing excellent architects; Mario Botta is currently the most prominent example. With the Università della Svizzera italiana, Lugano has developed another important source of technical know-how, providing in-depth education in media studies and audiovisual production.

As we know, with the liberalization of the market and the development of modern communication technologies, audiovisual production has become much more complex and specialized, not to say increasingly fragmented and highly competitive. The relationship between television broadcasters and spectators has been radically transformed, moving toward user-generated content. In this situation, the sophisticated television viewer may enjoy a wider range of choices, but the excess of information can also be disorienting – for older as well as younger audiences.

And yet, fulfilling the public service mandate – whether with educational programming, cultural coverage, or entertainment formats – is becoming an increasingly important task with implications for society as a whole. Public broadcasters play a crucial role in preserving regional and national identity and local traditions, thus counterbalancing the levelling out of diversity caused by media globalization.

For this reason, I am especially delighted that Lugano is home to this year's Input conference. On behalf of our city, I extend my congratulations and my thanks to the Swiss Broadcasting Corporation, and most particularly to the TSI, for their initiative in organizing and hosting this event.

I wish all Input delegates a very pleasant stay in Lugano. I hope that, alongside your fruitful discussions on the future of public service television, you may also find time to discover our city and our region.

Registration

Palazzo dei Congressi, ground floor

Opening hours

Sunday 6th May, 12:00–20:00

Monday 7th to Thursday 10th May, 8:30–18:30

Friday 11th May, 08:30–12:00

Input 2007 Location

Palazzo dei Congressi and Il Ciani

Piazza Indipendenza 4, 6900 Lugano

The two venues for Input 2007 are the Palazzo dei Congressi Convention Centre, and Il Ciani, both situated in the city centre across the road from one another. In the Palazzo dei Congressi you will find: the Input Screening Rooms (Red, Blue and Green), Registration and On-Site Registration, an Information Desk, the Shop Stewards' Room, the Internet Balcony, a wheelchair-accessible Internet Workplace, the Board Room, the Input 2007 Office, a Chicco d'Oro Café, the Input 2008 Stand, and the Auditorium for the Orientation and Opening Night Reception (Sunday 6th May 2007).

In Il Ciani you will find: the Video Library, the Producers' and Authors' Lounge, a room for general meetings and independent producers' meetings, as well as a refreshment area featuring both the Refectory and the Patio Café (pages 25–27).

When you register, you will receive a bag with the Input 2007 conference catalogue, Input 2007 T-shirt, notepad, pencil and your Input 2007 badge. Delegates are requested to wear their badge at all times.

Input delegates may be identified by their badge colour:

- Board Members – green
- Delegates (including students) – light blue
- Guests – white
- National Coordinators – light green
- Panelists – yellow
- Press – purple
- Programme Presenters – orange
- Shop Stewards – blue
- Staff – red

Visitors who have not pre-registered may register for the conference on the spot at the On-Site Registration Desk. Payments may be made by credit card or in cash (Swiss Francs and Euro).

Visit the Registration Desk to sign up for the Mid-week Party and tours (pages 22–23).

Practical information

Information

Palazzo dei Congressi, ground floor

Opening hours

Sunday 6th May, 12:00–20:00

Monday 7th to Friday 11th May, 08:30–19:00

Input 2007 staff will be available to answer any questions you may have.

Internet Balcony

Palazzo dei Congressi, first floor

Opening hours

Monday 7th to Thursday 10th May, 09:00–19:00

Friday 11th May, 09:00–14:00

Need to check your email? The Internet Balcony features 15 computers with full internet access free of charge.

For your convenience, wireless internet connections are available for a fee through the Palazzo dei Congressi main office. For more information, inquire at the Input Information Desk. Please make sure your laptop is already equipped for wireless network connections.

Internet Workplace – Wheelchair Access

Palazzo dei Congressi, ground floor

Opening hours

see Internet Balcony

One wheelchair-accessible internet work station is located on the ground floor, reserved for delegates who are unable to access the balcony.

Practical information

Food and Drink

Chicco d'Oro Café

Palazzo dei Congressi, ground floor

Opening hours

Monday 6th to Friday 11th May, 10:00–17:00

If you need a quick coffee break, Chicco d'Oro provides free coffee and tea. For something sweet try the biscotti, a regional specialty offered courtesy of the Ticino Confectioners' Association.

Patio Café

Il Ciani

Opening hours

Monday 7th to Thursday 10th May, 11:00–17:00

Friday 11th May, 11:00–14:30

Smoking and Eating Rules

Smoking is not permitted in any of the buildings.

Please do not bring food and drink into the Screening Rooms or the Video Library.

Orientation and Official Opening

Sunday 6th May, 17:00–18:30

Palazzo dei Congressi, Auditorium, ground floor

Don't miss the Orientation and Official Opening Session to learn more about the programme selection process, find out how to get the most from your week in Lugano, and meet your Input 2007 hosts.

The session will be followed by the Opening Night Reception in the Entrance Hall of the Palazzo dei Congressi.

For a quick lunch or a snack, the café offers a selection of sandwiches, cakes and fruit, as well as coffee, tea, beer, juice and soft drinks.

Conference Services**Screening Sessions****Red, Green and Blue Rooms****Palazzo dei Congressi, first floor****from Monday 7th to Friday 11th May****all sessions begin at 09:00****except Thursday morning****start time is 09:30**

For session details, please see the Week at a Glance and Session Descriptions (Part Two).

Working language and headsets

Opening hours for borrowing headsets

Sunday 6th May, 16:30–19:30**Monday 7th, Tuesday 8th, Thursday 10th May, 08:30–22:30****Wednesday 9th May, 08:30–16:30****Friday 11th May, 08:30–17:30**

The working language at Input is English. During the discussions following each screening session, we provide simultaneous translation between French, English and Italian (Red and Blue Room) and between French, English and Spanish (Green Room). For the panels, simultaneous translations will be provided to and from English, French and Italian.

For the Official Opening on Sunday 6th May in the Auditorium there will be simultaneous translation to and from English, French and Italian, and translation from German.

Headsets are available outside the Screening Rooms and may be borrowed by leaving an ID card or passport.

Conference Services**Video Library****Il Ciani**

Opening hours

Monday 7th May, 16:00–21:00**Tuesday 8th to Friday 11th May, 09:00–21:00****Saturday 12th May, 09:00–14:00**

There are 20 viewing stations available which may be reserved in advance (subject to availability). Present your Input 2007 badge for admission.

However, don't forget about the real Input experience: the screening sessions and discussions in the company of your peers.

Video Library rules:

- You may borrow up to 3 DVDs at a time (subject to availability) for a maximum of one and a half hours.
- Viewing stations may be reserved the day before for a maximum of one and a half hours.

Producers' and Authors' Lounge**Il Ciani**

If you would like to pursue a discussion after a screening session, you can meet with the film presenters and other participants at the Producers' and Authors' Lounge immediately following the session.

The Producers' and Authors' Hour is scheduled twice a day (Monday 7th to Friday 11th May) from 13:00–14:30 and 18:30–20:00. Exception: there is no evening hour on Wednesday 9th May or Friday 11th May.

Outside these hours, the Producers' and Authors' Lounge is also available for meetings. Advance reservation is required: please contact the Video Library.

Panels**Blue Room, Palazzo dei Congressi, first floor****Monday 7th May, 20:00–22:00****Public Service Broadcasters and New Media:****Strategies and Financing**

Co-hosted by Prix Moebius

This evening panel will be preceded by a special session from 14:30 to 18:30 on New Media Platforms and Public Television, where new trends and techniques will be presented and discussed.

Tuesday 8th May, 20:00–22:00**Citizen Journalism – A Debate**

Co-hosted by

MAZ, The Swiss School of Journalism (Lucerne) and USI, Università della Svizzera italiana (Lugano)

An afternoon session and an evening panel will focus on the question of how public broadcasters are coping with the growing worldwide phenomenon of open-source journalism. Examples of innovative approaches will be screened and discussed.

Thursday 10th May, 20:00–22:00**The Most Popular Programmes**

A look at some of the most popular programmes from a selection of public broadcasters from around the world. From local customs, to game shows and soaps. A session conducted together with Eurodata TV Worldwide/Médiamétrie will take a closer look at ratings and viewing preferences, and will provide some surprising insights.

Saturday 12th May, 15:00–18:00**IN-magina****Media, Art and TV in Interaction**

Input 2007 and Innet, an interactive web project, co-host a roundtable discussion on the need to include the results of artistic and technical experimentation within television programming.

For panel details, please see Part Two.

Input 2007 Daily

A team of young journalists from the Swiss online magazine *tink.ch* and two colleagues from Poland will be on hand all week in Lugano to cover Input 2007 and produce the special *Input 2007 Daily* news-magazine. *Input 2007 Daily* will provide further information on the programmes, including interviews, portraits, reports and detailed articles – researched with open ears, direct questions, and pointed pens. Conference participants will receive the magazine in print form every morning. It will also be available online in PDF format on www.input2007.org and www.tink.ch. This project has been made possible thanks to the generous support of the Swiss Commission for UNESCO.

Social Events**Opening Night Reception****Palazzo dei Congressi, Entrance Hall, ground floor****Sunday 6th May, 18:30–20:00****Admission free**

Welcome to Ticino!

Discover some key aspects of Italian culture: fine wine, good food, and music. Sample some of Ticino's best wines, supplied by four main local winemakers, to the accompaniment of music from the region and from around the world. An ideal way to begin the week.

Midweek Party**Centro Esposizioni Lugano (Padiglione Conza),****viale Castagnola 15, Lugano****Wednesday 9th May, 19:00–24:00****Admission EUR 45 per person****If you have not pre-registered, buy your tickets****at the On-Site Registration Desk**

A special atmosphere of sounds, images, lights and encounters with old and new friends. Celebrate Input's halfway point with typical food from Ticino and Italy, as well as an international buffet. Visit the Chocolate Corner, for a demonstration of how chocolate is made: with samples, of course! (map page 25)

Three Unique Routes**to the Midweek Party Location****Admission free**

All three routes include an aperitif. Seating is limited and will be available on a first come first-served basis. If you have not already registered, you may do so at the On-Site Registration Desk.

- Take a boat ride around Lake Lugano
- Visit a medieval castle in Bellinzona
- Taste Ticino wine at its source

Social Events**Take a boat ride around Lake Lugano****Departure 17:00 from the pier Debarcadero**

Take a stroll from the Palazzo dei Congressi down to the pier and enjoy a boat ride around scenic Lake Lugano. Return to Lugano around 19:00.

Visit a medieval castle in Bellinzona**Departure 16:30 from the bus parking lot near****Piazzale Conza**

The castles and city walls of Bellinzona were built in medieval times. Today they have been restored and are a recognized UNESCO World Heritage site. Take the guided tour of Castelgrande, one of the city's three castles. Return to Lugano around 19:00.

Taste Ticino wine at its source**Departure 16:30 from the bus parking lot near****Piazzale Conza**

Visit one of three wine cellars to taste Merlot, Ticino's principal variety.

Cantine Brivio e Gialdi, Mendrisio (20 km south of Lugano). Cellars hewn into the rock of Monte Generoso. Due to the natural fresh air vents, these cellars have a micro-climate particularly suitable for the preservation and aging of wines.

Cantina Delea, Losone (45 km north of Lugano). This ancient cellar boasts a distinct architecture typical of previous centuries. It also contains a museum of wine-making.

Cantina Tamborini, Lamone (7 km north of Lugano). 30-hectare vineyards operated according to an advanced concept of environmentally friendly organic production.

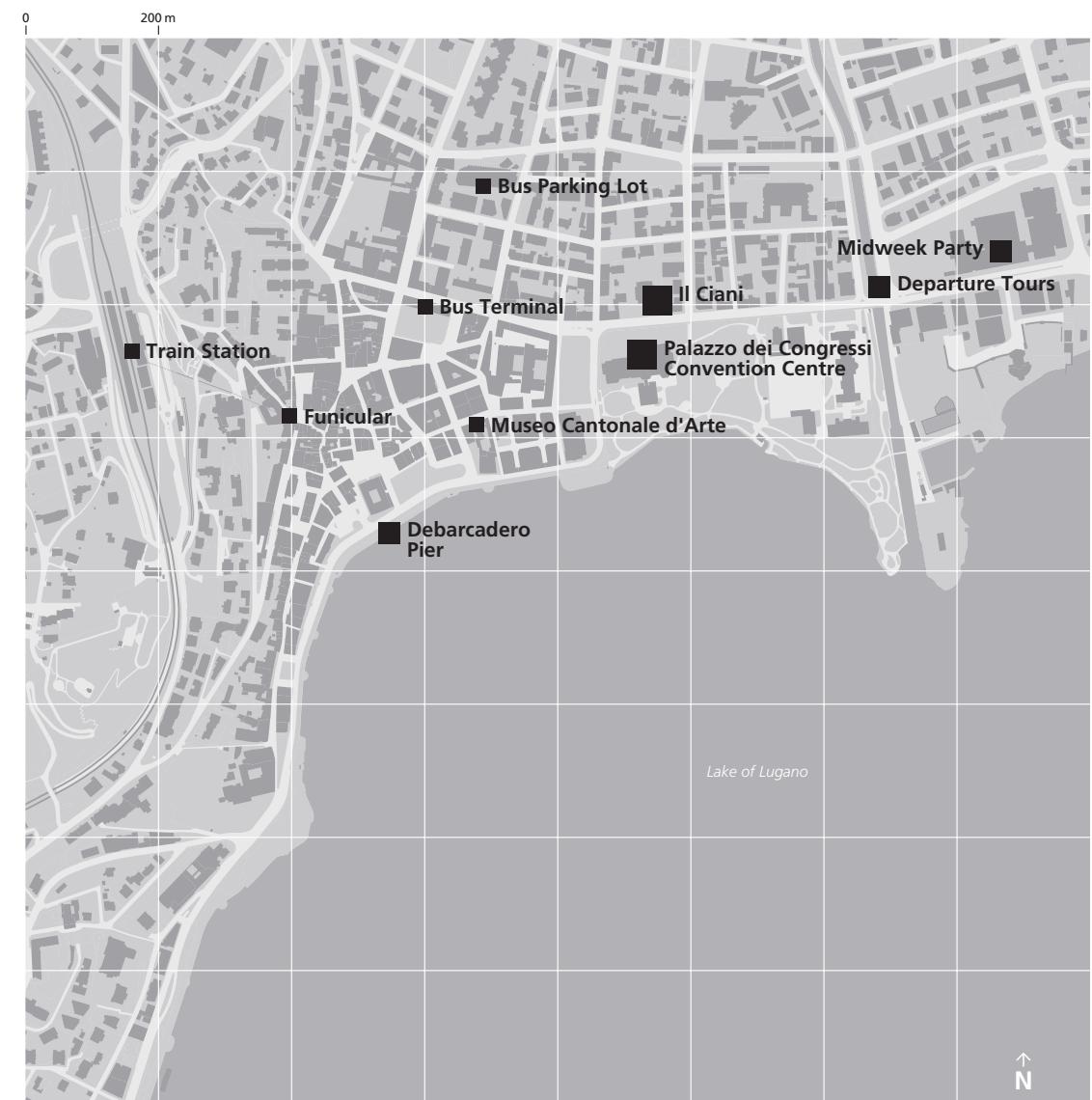
Return to Lugano around 19:00.

Input 2008 One for the Road**Palazzo dei Congressi, Entrance Hall, ground floor****Friday 11th May, 18:30–20:00****Admission free****Hosted by Input 2008****Input for Africa.**

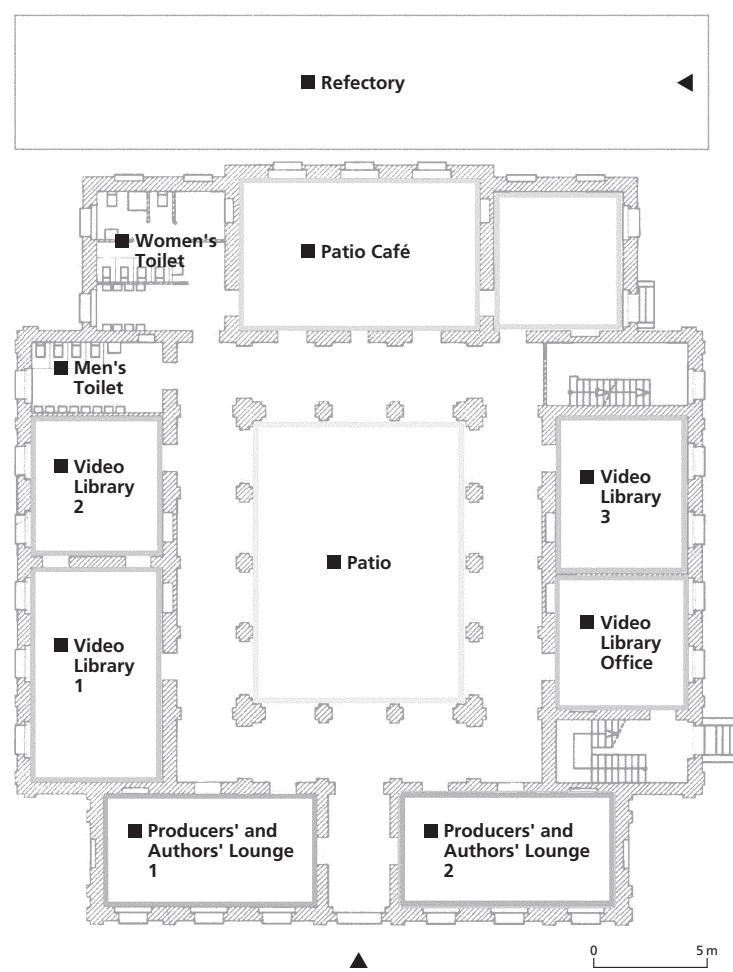
The first time the South Africans hosted a "One for the Road" party was in Halifax in 2000 and people were banging on the doors of the Convention Centre late at night, wanting to join in. Several years later, Input is going to Africa once again. Input 2008 in Johannesburg will be a pan-African affair, so join us for a "One for the Road" that takes us back to Africa, back to the Cradle of Humankind, back to the Beginning.

We'll introduce Input 2008 – the first time a whole continent joins hands to produce the annual screening conference – and give you a taste of African hospitality with food, wine and music from Capetown to Cairo.

Map of Lugano

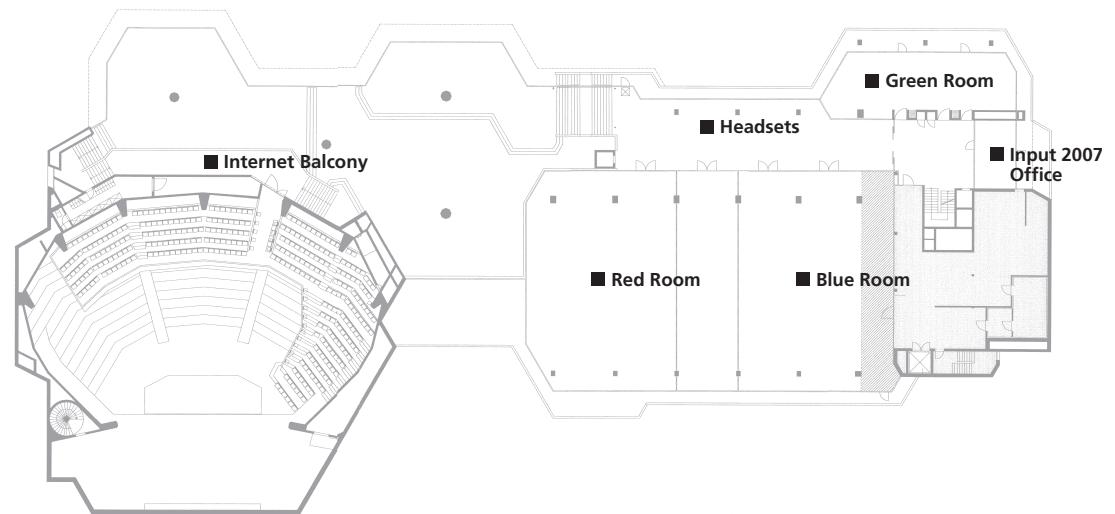


Floor plan of Il Ciani

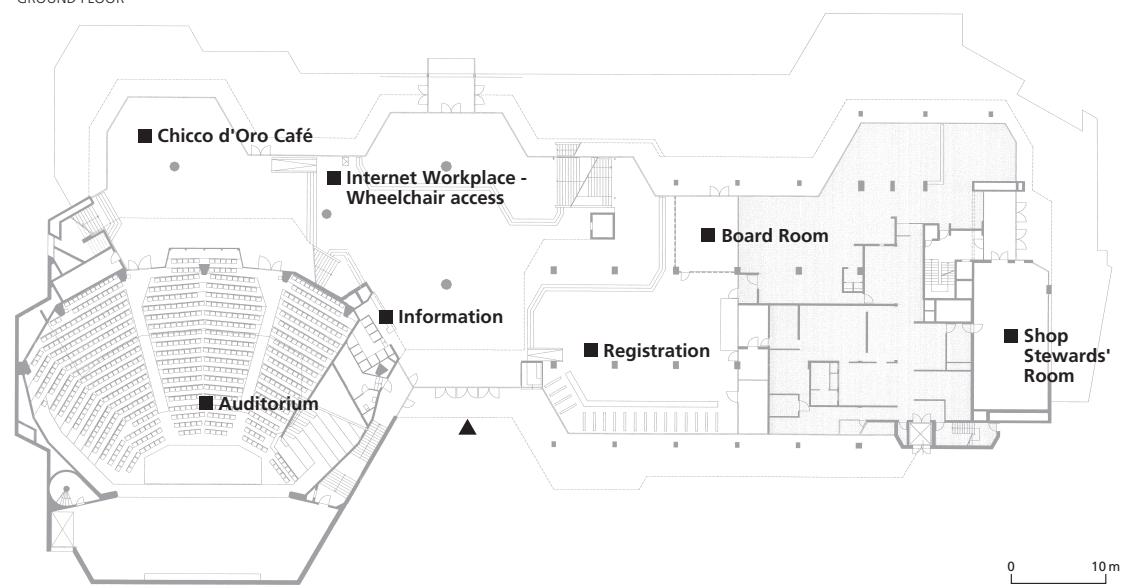


Floor plans of the Palazzo dei Congressi Convention Centre

FIRST FLOOR



GROUND FLOOR



For thirty years Input (INternational PUblic Television) has explored the frontiers of television, debunking the myth that television cannot be both “popular” and “of high quality” at the same time. We firmly believe that access to the most honest, innovative, provocative, courageous and challenging broadcasting is a universal fundamental human right. For thirty years Input has organized international television’s most important and influential screening conference. It is an event that encourages the development of public service tele-vision by screening and debating the most outstanding programmes from around the world. Input also organizes many other activities in dozens of countries, providing a unique professional development opportunity for producers, directors, writers and all those – including independent producers – who contribute to public broadcasting throughout the world.

For more information: www.input-tv.org

What is Input?

A global meeting for TV professionals

Many of television’s most important innovations are shown first at the annual Input Screening Conference. Each year, in a different city, an estimated 1,400 television professionals from 60 countries and five continents gather together for one special week in the month of May to screen 80 hours of the world’s best TV programming. Most importantly, the producers and directors who made these remarkable programmes are in attendance at Input, eager to debate and discuss their work. The Conference is a rare opportunity to see and question what colleagues from other cultures are doing and to explore methods and techniques with peers from other countries. Even though Input is not a professional TV market, the Screening Conference is an extraordinary networking opportunity: many co-productions, joint ventures and sales have been conceived at our gatherings. Input encourages the highest quality television programming worldwide and diversity in excellence. Input supports television as a service to the public and promotes discussion and debate about the television craft. And it recognizes TV’s potential to promote better understanding among the world’s different cultures.

How the Conference works

At the annual Input Conference, the lights go down in three big screening rooms. Three different programmes roll. English is Input’s working language: all non-English programmes are subtitled.

When the lights come up again, an Input moderator – an experienced professional from one of the dozens of countries of Input – introduces the programme maker, and the debate ensues. Debating may take place in French, Spanish, Italian and English, since simultaneous translation is available. After the screening, the delegates have the opportunity to meet and talk with the producers and directors face to face. On-demand screening rooms are set aside for delegates to catch up on programmes they may have missed, or want to re-screen.

What is Input?**Programme Selection:**

One hundred TV programmes chosen out of thousands

Every year, producers around the world are invited to submit programmes to the National Selection Committee, which is comprised of broadcast professionals from their countries. These committees are led by Input's National Coordinators, respected television-makers representing each country or region involved in Input. The recommended programmes are then sent to an international Selection Committee, which for ten days each February reviews the hundreds of submissions, choosing 80 to 100 programmes to screen at the upcoming Input Conference.

Input selectors look for programmes that:

- are innovative, original, unusual, controversial, courageous or experimental in form and content
- go beyond conventional formulas in order to find new ways to reach the public
- serve the public interest by addressing the viewer as a citizen, not as a consumer
- will stimulate debate and discussion during the Conference.

The Input Archive, a precious resource

The Input Archive is a collection of the programmes screened at the Input Conferences from the first meeting in Milan, Italy in 1978, to the most recent. The Input Archive is a reference tool aimed at television professionals and academics. It includes over 1,600 tapes of TV programmes from all over the world that were selected by Input for their innovative value, their courage in addressing difficult topics or their willingness to explore uncharted TV territories. The Archive database includes information about over 2,800 programmes screened at Input. The Input Archive, located at Pompeu Fabra University (PFU) in Barcelona, Spain, was started in 1994. It is the result of an agreement between PFU's Audiovisual Communication Department and Input's International Board.

What is Input?**It all began 30 years ago**

“The setting could not have been more remote from the nature of our purpose. The Villa Serbelloni’s seductions were enough to cloud the reason and render serious thought irrelevant. Until our arrival, the Villa had never been shadowed by the blue-gray beam of the television tube.”

James Day Input co-founder and author of the chronicle *Input at 20 (An informal memoir of past glories... and a few less-than-glorious episodes)*, Input Honorary Board Member.

Input was born during a conference organized by CIRCOM (the European Association of Regional Television) and the Rockefeller Foundation in Bellagio, Italy in 1977. The founders were motivated by the need for an international exchange of quality programmes and ideas between North America and Europe. Providing that exchange continues to be Input's main goal, but over time the challenge has been extended to include participants and programmes from all continents. This geographical expansion allows delegates to view a multitude of programmes with a wider expression of audiovisual cultures and interests. Input's goal of renewing the medium puts innovation – fresh content with inventive new modes of presentation – as the principal criterion for programme selection. Screening of these programmes, and the critical exchanges with those who made them, is the living expression of what the flow of communication must be. Input constantly works on improving its organization, its selection of programmes and the quality of the discussions taking place each year.

“People came, and still come, to present their own programmes and to watch others' work, to criticize, debate and stock up on new ideas. We are a marketplace of ideas.”

Sergio Borelli Input co-founder, International Coordinator.

Founders of Input

Chloe Aaron, PBS, USA

Fred Barzyk, USA

Sergio Borelli, CIRCOM, Italy

Salvatore Bruno, RAI, Italy

Russell Connor, USA

James Day, USA

Hans-Geert Falkenberg, WDR, Germany

Jacques de Joufroy, INA, France

Eugene Katt, CPB, USA

Howard Klein, Rockefeller Foundation, USA

Nam June Paik, USA

Robert Stephane, RTBF, Belgium

Kjeld Veirup, DR, Denmark

Bill Viola, USA

Agnes Vincent, Antenne 2, France

What is Input?**Input Host Cities**

In May 2007 Input returns to its roots.

30 years after its inaugural meeting in Bellagio, the Conference is taking place just a few kilometres away, on the shores of Lake Lugano.

1977 Bellagio, Italy (Founding Meeting)

1978 Milan, Italy

1979 Milan, Italy

1980 Washington, DC, USA

1981 Venice, Italy

1982 Toronto, Canada

1983 Liège, Belgium

1984 Charleston, USA

1985 Marseille, France

1986 Montreal, Canada

1987 Granada, Spain

1988 Philadelphia, USA

1989 Stockholm, Sweden

1990 Edmonton, Canada

1991 Dublin, Ireland

1992 Baltimore, USA

1993 Bristol, England

1994 Montreal, Canada

1995 San Sebastian, Spain

1996 Guadalajara, Mexico

1997 Nantes, France

1998 Stuttgart, Germany

1999 Ft. Worth, USA

What is Input?**Three Artists in the Spirit of Input**

Input is many different things. One of them is being a platform for innovative, provocative, contemporary image-based artistic practice.

Homage to Nam June Paik (1932–2006)

Nam June Paik was not only one of the most renowned and influential media artists worldwide, but also a founding member of Input. Thirty years after Input's founding meeting in nearby Bellagio, we are proud to present a selection of Nam June Paik's video art works in homage to him. Nam June Paik was born on 20th July 1932 in Seoul, South Korea and died on 29th January 2006 in Miami, Florida. He is considered one of the first video and media artists. In 1956 he came to West Germany to pursue studies in music. As a member of the Fluxus artists' movement, he began working with television sets as art objects. He was interested above all in the combination of innovative technology and artistic experimentation. From the beginning, the relationship between video and the mass medium of television played a central role in Paik's work. Input visitors have the opportunity to view some of Paik's most famous videos – including excerpts from the now-legendary New Year's Day 1984 satellite broadcast *Good Morning Mr. Orwell* and the controversial *Living with the Living Theatre* – on the Video Wall at the Palazzo dei Congressi Conference Centre. This material has been generously provided by the Locarno Video Art Festival archive of the Museo Cantonale d'Arte Lugano.

Out of Format – A Film by György

The quest for images and sounds can sometimes take unexpected paths. Like the case of Pálós György: the middle-aged Hungarian independent filmmaker, who rarely watches television, was in the middle of a film about a building in downtown Budapest when he got a call from an international television festival... The next day he was on the plane to Input 2006 in Taiwan, armed with his mini digital video camera. *Out of Format* is the result of György's voyage. It can be viewed on the Video Wall at the Palazzo dei Congressi.

Luciano Rigolini Retrospective

La forma dello sguardo (The Form of the Gaze) is the title of an exhibition at the Museo Cantonale d'Arte Lugano devoted to the work of Luciano Rigolini. The exhibition highlights different aspects of an exploration into the identity of photography through a constant dialogue with its own history and with twentieth-century art. Alongside photographs taken by the artist, the retrospective also includes a selection of television programmes commissioned by Luciano Rigolini for ARTE Television's *La Lucarne* strand: further examples of aesthetic practices related to the spirit of Input. **Present your Input 2007 badge for free admission to the exhibition.**

Who's Who International Board

At the very heart of Input is its International Board, made up of respected broadcasters from about a dozen countries who are elected for a term of four years. These are the people who provide the inspiration, organization, and continuity that enables Input to spring up reborn, year after year, in country after country. These are the people who watch over the health and growth of Input.

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35



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International Programme Coordinator

Sergio Borelli

CIRCOM

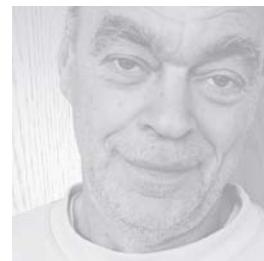
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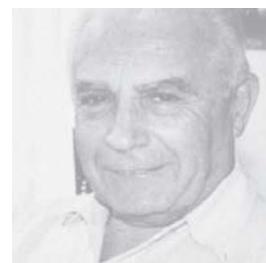
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Who's Who

National Coordinators

National Coordinators are programme makers from around the globe who represent Input to their regional constituencies. Appointed by the International Board, each Coordinator represents his/her country by sending innovative, provocative and courageous programmes to the International Selection Committee which, in turn, selects what its members judge to be the best programmes for the upcoming Conference.

In order to qualify as a National Coordinator, Conference participation is mandatory. The person selected should be able to fairly represent both the independent producers' community and the public broadcaster of his/her country.

5. WHO'S WHO

National Coordinators



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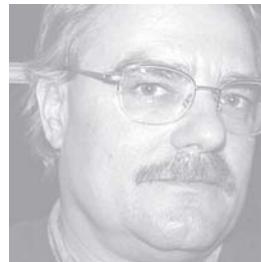
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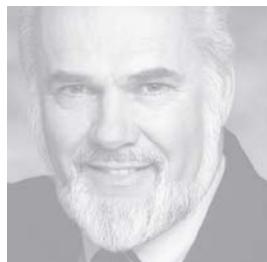
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Who's Who

Shop Stewards

Composed of television professionals from all corners of the world, the Shop Stewards are a unique group whose task it is to select the best programmes out of up to 400 entries and to arrange the Conference Screening Schedule. The Shop Stewards sort the selected programmes into diverse screening sessions and discussion themes which become the backbone of the Conference. The Shop Stewards group changes annually; however, a few of the Stewards stay on the following year, for continuity and to honour the philosophy of Input. This year they screened 278 programmes from 32 countries.

During the Conference, the Shop Stewards act as session presenters and moderate discussions between the programme presenters and the Conference delegates.

5. WHO'S WHO

Shop Stewards



Shop Steward Coordinator

Pat van Heerden

Session Leader

- . **Process or Product**
- . **Mind the Gap**

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- . **Longing**
- . **Real Online**

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Pat van Heerden grew up on a cattle farm in the Northern Cape of South Africa. There she learned to walk quietly in the veldt. Instead of growing herbs she completed a BSocSci and a teaching degree at the University of Cape Town. She received a scholarship to New York University to study film and history, completed her MA in history and film, and is currently PhD (abd). In New York, she worked on countless New York University and Columbia University student films. She went on to co-direct *A Woman's Place*, screened on PBS stations across America, India and South Africa. She has taught history and film at New York University as well as the University of the Witwatersrand. In 2001 she made the opening film for the Apartheid Museum and worked on other museum installations. In 2003 she joined SABC as Commissioning Editor for Factual Programming and started to work on *Project 10:13* – narrative-driven factual films, celebrating ten years of freedom. She then went on to head Entertainment for 3 channels. Currently she is at the Binger Film Lab in Amsterdam developing a feature about a great historical figure. She has planted herbs but they are not tended yet. And she hopes to watch her two boys walk in the veldt but does not expect it to be quiet.

Shop Stewards**Ghana****Kwame Akuffo-Anoff****Session Leader****. Archiving the Truth****Shop Steward for****. American Experience: Jonestown****. American Made****. Play**

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I am told that from my infancy I always wanted to lead a quiet life, whatever that means. Then I found myself in a Catholic seminary purely by accident. My friends insist my wife is the proverbial Eve who successfully distracted me from a quiet and monastic life in the service of the Church. She disagrees of course, but who wouldn't? I insist God had other plans for me. From an initial dream of becoming a Jesuit priest, I found myself studying English Literature and Drama and Theatre Studies. That is how I drifted into television, where I have earned a living (and you know what that means in public television) for the past sixteen years. During this period, I have moved from dramaturgy to producing and directing drama, special events, and training. Currently I am a supervising producer in charge of programme development and new concepts. When I was much younger and could afford a hobby, I could be found in a dojo, wearing a kimono and doing Shotokan. With a wife and three growing boys each vying for my attention, you can understand why it's becoming increasingly difficult for me to find private and quiet times lately. I just completed an MA in Communication Studies and manage a small company called insitu, which specializes in television content development. If you want any further information, the two options you have are either being in my sessions or catching me in the shop stewards' room. I prefer the former.

When I was born, my elder brother was in an Israeli jail. When I was 10, my other two brothers were sent to jail. When I was 15, I too was imprisoned (for political reasons of course). In a country where politics includes the smallest details of people's lives, my love of film and television took me in the direction of filmmaking where I could observe, interfere, and tell the world about the details of our lives. I began my career as a film editor for several documentaries and fiction films, and then traveled to London where I gained my MA degree in documentary filmmaking. My graduation film won the Royal TV society award for best postgraduate documentary in the UK. After I came back to Palestine my brother and I founded Dar Films, a production company that has produced several documentaries and TV programmes. I have also produced children's TV shows with local networks. Although my passion is making films, I find a lot of pleasure teaching at Al-Quds University in the TV and media department, where I enjoy working with young students eager to change their world.

Shop Stewards

Switzerland

Béatrice Barton

Session Leader

. TV as Therapy?

Shop Steward for

. Dresden**. In Treatment****. Let's Make A Baby****. Shadya**

Head of New Formats

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Shop Stewards

Spain

Joan Carreras

Session Leader

. Help Yourself

Shop Steward for

. Classical Masterpieces – 1**"An Alpine Symphony" by Richard Strauss****. Fata Morgana****. Job Wanted****. Little Terrorist**

TV3 – Televisió da Catalunya

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As far back as I can remember, I wanted to be a journalist. I figured I would meet interesting people, I would travel around the world, and life would be exciting, full of surprises and never boring. Thirty years later, I can say that all of my expectations have been met. In 1976, after six months of travelling in the Middle East, I was hired by the very serious *Journal de Genève*, where I started my journalistic career at the foreign desk – and stayed two years in Bangkok and Macao during the boat people crisis. When I came back to Geneva with my husband and two kids, a job was waiting for me at the *Télévision Suisse Romande* (TSR) and that's when I fell in love with television journalism. The shooting, the editing, the teamwork: nothing could beat that. Since then I have been working for news programmes, current affairs, and documentaries. I have anchored programmes, I have been head of magazines, and lately I found a new passion: I am exploring the world of formats, scouting for my colleagues and producing new ones for TSR every year.

Joan Carreras was born in Barcelona in 1962, a year in which a heavy snowstorm hit this Mediterranean city (totally unusual) and the summer was extremely hot (not so unusual). Perhaps he should have been born in a more ordinary year. But he's one of five siblings, and they couldn't all be born at the same time. Joan had to be the first, so he was born during that extreme summer of July 1962. He soon decided he wanted to write books. When a TV made its way into the household, he became a cartoon freak and started toying with the idea of working in a strange place like television (did you have to dress in color or in black and white?). Today he works for TV3, the Catalan public television network. He is the director of 33 (the cultural channel), K3 (the children's channel) and 300 (the fiction channel). In his six years at TV3 he has held different positions including Head of Programming and Head of Cultural Programmes. Before that he worked as a scriptwriter in television and radio, and a journalist for newspapers and magazines. He has published four books that earned good reviews but middling sales. In short, his life is close to what he dreamed it would be as a child. The rest he made up as he went along and he has no complaints. He is married with two children (13 and 8 years old) and lives with them in a house that is a five-minute walk from the beach.

Shop Stewards

India

Rupsha Dasgupta

Session Leader

- . **War: Behind the Lines**
- . **Access**

Shop Steward for

- . **Choice II**
- . **Lock 'em Up Or Let 'em Out**
- . **My Life As A Child: Distant Dads**
- . **The Last Dog in Rwanda**

Kolkata Sukriti Foundation

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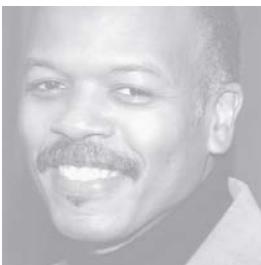
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Shop Stewards

United States

Carvin Eison

Session Leader

- . **Objective and Subjective Realities: Personalizing the Past**

Shop Steward for

- . **At the End of the Furrow**
- . **Over My Dead Body**
- . **Parz: Duty of a Son**
- . **Trapped on the Road**

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Carvin Eison is an associate professor in the Department of Communication at SUNY College Brockport, the creative director of the independent production company ImageWordSound, and general manager of Rochester Community Television Inc. He is also the director, director of photography, and editor of *July '64*, a new documentary for PBS, presented by WXXI-TV, the Independent Television Service, and the National Black Programming Consortium. Carvin Eison has won national recognition for his scholarship Tellys, the Award of Excellence from the Broadcast Education Association, gold and silver medals at the Houston International Film and Video Festival and honorable mention at the Columbus International Film and Video Festival. In 2005 he was nominated for two NYS Emmys, including Best Director. Major screenings include the International Museum of Photography at the George Eastman House, the High Falls Film Festival, the American Dance Festival and the Contemporary Museum of Art in Warsaw, Poland. Eison is a tenured member of the faculty of the State University of New York College at Brockport, where he teaches television production, broadcast theory and media ethics. In July 2006, Eison received a development grant from ITVS/PBS for the research on *Umbra*, a three-part documentary series on the embedded effects of lynching in America.

1974, the year I was born, was also the year my home town Kolkata got to see television for the first time. Born into a family where television was the most talked-about topic, I decided while still in school to take it up as my career. News always attracted me, and during my studies in Political Science I became a correspondent for youth news at Doordarshan, the Indian national television. Having completed a Master's in International Relations, I joined WTN and later CNN as the East India correspondent. The urge to be independent compelled me to join my family's business in television in the year 2000. Apart from running a 24-hour local bangla television channel and an electronic NGO, my company, Sukriti, also handles live sports coverage for ESPN, and the documentaries for the only public service broadcasting trust in India. Sports, education, health and news are my primary focus areas. I have worked as a freelancer for broadcasters such as Star Plus, BBC, DD sports, Channel 9 (Australia), RT1 (Italy). Apart from television, as a national oarsperson I've represented my country in several international regattas. I'm not a gifted musician, but music and musical programmes remain among my favourites.

Shop Stewards

United States

William Gilcher

Session Leader

- . **In-Your-Face TV: Satire, Irony, and the Deadly Serious**
- . **Different Cultures, Different Dramas?**

Shop Steward for

- . **Cosmic Connexion**
- . **Flags on Mars: God Bless Sex**
- . **Kalinovski Square**
- . **NEO - Office Chuckles**
- . **Our Secret Archives**
- . **Room 13 (The Heart at Work)**

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william.gilcher@verizon.net**Shop Stewards**

Australia

Graeme Isaac

Session Leader

- . **Process or Product**
- . **Crossing Borders**

Shop Steward for

- . **Guilty or Not Guilty / The Nayadet Case**
- . **Ode to Joy**
- . **Operation X - Tricked into Porn**
- . **Promised Paradise**
- . **To The Other Side**

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When he is not attending Input, William Gilcher is a writer-producer. He divides his time between independent TV and film projects and the Goethe Institut/German Cultural Center, where he is director of media projects for North America. In Washington, he and his co-conspirators have organized several "Best of Input" programmes. At the University of Iowa, he wrote about the unknown American films of Jean Renoir. He was director of the Cornell University Cinema, and the American co-producer of George Rouquier's *Biquefarre*, a classic film about French rural life, which won prizes at the Venice Film Festival and elsewhere. After several years at the Media Programme of the National Endowment for the Humanities, Bill joined the staff of the University of Maryland, where he produced a film version of Beckett's *Endgame*, recreating Beckett's own staging with the San Quentin Drama Workshop. For the Goethe-Institut, Bill has specialized in TV, radio and internet projects about cultural issues in the European-American (non-)dialogue. His current projects include a performance-based video about poet Hilda Stern Cohen and a web-based project about Brazilian cinema. He is also co-president of the Association Georges Rouquier in Goutrens (Aveyron), France.

Graeme Isaac has worked as a writer, producer, script editor, and music producer of both documentaries and dramas. He is a jack of all trades and a master of none, which is probably why he ended up working mainly as a producer. His first film, the feature road movie *Wrong Side of the Road*, was the first Australian feature film with an all-Aboriginal cast. Since then he has produced both television documentaries and feature dramas, a number of which have been made with Aboriginal communities and with Aboriginal filmmakers. His recent documentary *Dhakiyarr vs. the King* was a finalist in the World Docs competition at Sundance. He has also worked as a creative and production consultant on three Indonesian feature films, two of which (*Tjoet Nja Dhein* and *Daun Di Atas Bantai*) premiered at Cannes. He recently worked as consultant on the Indonesian feature documentary *Serambi*, which premiered at Cannes in 2006. In previous lives he was a member of the Australian Performing Group (Pram Factory), a founding member of Circus Oz, and played with the band Captain Matchbox.

Shop Stewards

United Kingdom

Vivi Mellegard

Session Leader

- . **Get Personal: Big voices in small worlds meet small windows on the big world**

Shop Steward for

- . **James Ellroy: "American Dog"**
- . **Koht with the Family**
- . **More Lipstick**
- . **Rosita**

vivimellegard@hotmail.com

Shop Stewards

France

Karen Michael

Session Leader

- . **Different Cultures, Different Dramas?**

Shop Steward for

- . **A Lesson in Discrimination**
- . **Bye Bye Belgium**
- . **Hide and Seek**
- . **In Search of the Pope's Children**
- . **My Economic Life**

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Karen Michael has been working for La Sept/Arte since its beginning. She started her career as assistant to the head of the Youth Department and has worked on several magazines such as *Megamix* (co-produced with Channel 4), *Passenger* (co-produced with BBC), and *Dynamo*. In 1992, she participated in the creation of ARTE's *Thema*: special theme evenings dealing with society, history, politics, arts and entertainment. Topics include: Europe Attitudes, Unions, War & Peace in Northern Ireland, Black Cinema with Melvyn Van Peebles. In ten years she has co-produced with international partners, acquired and pre-bought hundred of hours of documentary films. In 2003, Karen joined the newly-created Arts and Culture Department, where she launched *L'Art & la Manière*, a series of programmes that portray leading European artists at work in the elaboration of the creative process. Until recently she worked on *License to Think*, a monthly socio-cultural debate with prominent international figures such as Salman Rushdie, Amartya Sen, Peter Sloterdjik, and Pedro Almodovar. Soon to follow: a documentary series dedicated to contemporary philosophers. Karen Michael is also a regular shop steward participating in Eurodoc, Afridoc, Rencontres de Saint-Laurent, Lussas.

For the first four years of her life, Vivi's world was a walled garden in the north of Tehran which she shared with two Alsatians, the stray cats they used to chase and a tortoise called Oscar. Then Vivi moved to London, where she grew up and got a job at the BBC. Suddenly all those years of dreaming in the garden matured into a love of storytelling and making documentaries. So, she made films for the science series *Horizon* about living forever, snowball Earth and the lost pyramids of Caral. After that, it was off to the current affairs department, where she thought up ideas for people like Gore Vidal, Norman Mailer and Kenneth Kaunda to come and have conversations. In between, she made documentaries about obese kids and teenagers with STDs and learned a lot about gaining people's trust and telling their stories sensitively. Always a fan of variety, the next few years were a mix of drama in Moscow for a film about Ivan the Terrible, following the trail of an art thief from Alsace, poking around in a tomb in the Valley of the Kings and other bits and bobs. Now, she's developing two films which are close to her heart and take her back to her half-Iranian, half-Swedish roots: *Persian Carpet*, a film about Vivi's feisty female cousin who lives in Iran and *Building Bridges*, a film about her Swedish architect grandfather who built lots of amazing things in Iran.

Shop Stewards

Mexico

Lupita Miranda

Session Leader

. Frames of Art

Shop Steward for

- . Bare**
- . But Still**
- . Qana**
- . Terpsychora's Captives 2**

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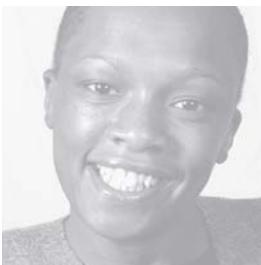
Mexico

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Lupita Miranda was born in Mexico City in 1969. She studied still photography and trained as a filmmaker. She produces and directs independent documentaries, mainly on social and political issues, and teaches documentary workshops at the Film Training Center in Mexico City. She has received fifteen national and international awards for her work, and has participated in cinematographic events such as film festivals, conferences and workshops in Mexico and abroad. She has also been a member of several international film festival juries. Her most recent documentary is *Tales from the Inside*, about the life experience of a group of women in prison in Jalisco, Mexico. She is working on her next film about little girls in confinement at a young offenders' institute in Mexico City. Lupita also works as a script supervisor for feature films and TV commercials. Along with another partners, she is organizing a Mexican Documentary Network.

Shop Stewards

South Africa

Kethiwe Ngcobo

Session Leader

. Recreating History: Where are the boundaries between fact and fiction?

Shop Steward for

- . Pit Bull**
- . Rage**
- . Sweepstake Scams**
- . The Plot Against Harold Wilson**

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Kethiwe Ngcobo, the current driving force behind SABC Content Hub Drama Department, grew up in the streets of London. After Cultural Studies at Portsmouth University, she went on to become an apprentice film editor for two years on the Joint Board For Film Industry Training (JOBFIT) and garnered credits for such blockbusters as *Aliens III*, *Nuns On The Run* and *Jim Henson's Greek Myths*. Feeding her passion for story, she became an assistant film editor on various TV serials and specials. A major plot point in Kethi's story was her return to South Africa for a six-month holiday that never ended. On arrival in South Africa she knew that she was back home and home it has been ever since. Second to this life-changing decision, her greatest period of transformation came during her years as an independent freelance producer, as well as during the eight years she ran her own production company, Fuzebox. This journey through the world of story has taken Kethi through many turning points, climaxing in her being headhunted as the inaugural Head of Drama at the South Africa Broadcasting Corporation (SABC). Kethi's work is far from done as she continues to forge change in the way that drama content is developed and presented in her homeland. A sub-plot to Kethi's journey in story is the ever-present, beaming smile of her amazing six-year-old son who now adds more fuel to the fire that drives this force of drama.

Shop Stewards**Poland****Lidia Piechota****Session Leader****. Honest With/About the Youth****Shop Steward for****. Blowing Words: Max Besora****. Flanders Sports****. Girl in a Mirror****. Hip Hop: Beyond Beats and Rhymes****. My Friend Ana**

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Shop Stewards**Norway****Jo Raknes****Session Leader****. TV on Trial****Shop Steward for****. Mothern****. The Battle of Chernobyl****. The Boys Who Killed Stephen Lawrence****. The Chaser's War on Everything****. Woman see lot of things****Executive Producer**

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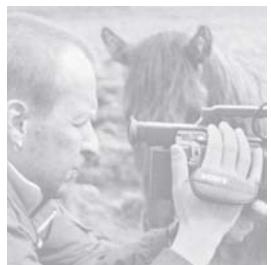
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One November Monday Lidia was born. Her mother thought gladly "It won't be a thorn." Lidia ignored crazy boys hooking, rather focused on books on good looking. Also about wise girls and brave men she read, really wanting to fight down the bad. Being a sister of a naughty Mike, Lidia decided she wouldn't be a spike. Working hard, doing her best, being 15 forgot what's the rest. Went to the radio, volunteered there, just to say "hi" to everyone around her. Attending school was boring for Lidia. She preferred to dance, sing or just work for the media. Leaving her boyfriend could be a breakdown, so she really wanted to stay in her hometown. Craved for knowing and learning more. Linguistics and history would never be a bore. Soon got engaged, wanted to move, but stayed only few months, did not feel the groove. Moved to the East, where grandmother died, worked in TV when winter was white. First had to learn what camera is and how to work with minimal risk. It was in Lublin, the city of kindly men, soon felt a bit lonely, moved once again. Came back to Opole; TV boss called Lidia, checked her knowledge with encyclopedia. The boss once agreed on Rozkminka filming, Lidia's own programme for young people thinking. Then came an award for her creative job. She said "Stop, I don't want to be mobbed." Her weather forecast, not being highest ambition, turned into fun, caused recognition. Let it be it, she'd never be let down, now even likes banquets and wearing a gown.

I started out in the Oslo punk scene in the 1980s. From playing in a hardcore band I went on to make music videos and documentaries for TV. The subjects were often youth-related, like music and the housing situation for young people in Oslo. I also did a lot of live sport productions, working on camera, directing and editing. In 1990 I started in the youth department at NRK, Norway's public broadcaster. Since then I have done nearly everything possible in TV production including camera, editing, researching, hosting and acting. In the mid-1990s I sort of drifted into humour for a while, until I had a lovely year off in Australia with my family. After that, I worked for various TV stations as an independent before I ended up back at NRK doing daily afternoon programmes for children. Now I'm working as an executive producer in the cultural department of NRK, without any traces of my punk past, but still with my homemade tattoos, and the feeling that I don't know what more to fill in here to hide the fact that I'm without a formal education. But does it matter? It's only TV!

Shop Stewards

Finland

Jouko Salokorpi

Session Leader

- . **Presenters' Trips**
- . **Pace on Earth**

Shop Steward for

- . **Barda**
- . **La Ruta**
- . **Manufactured Landscapes**
- . **Nils and Ronny Without Borders - Getting to Know a Mass Murderer**

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Shop Stewards

Germany

Claudia Schreiner

Session Leader

- . **Feed the Monster!**

Shop Steward for

- . **Finnish Presidents**
- . **Nuremberg: Nazis on Trial - Albert Speer**
- . **Tell Me What You Feel**
- . **The Border**
- . **The Chief Referee**

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Born in Cologne, Germany. Studies in American History, Political Science and Archaeology. M.A. from Columbia University, NYC (1979), Ph.D. from the University of Cologne (1984). Professional experience: freelance news reporter for ZDF German TV, reporter and anchorwoman for RIAS (Rundfunk im amerikanischen Sektor), foreign correspondent in Washington, D.C. Assistant to the director of TV programmes at SFB/ARD, Berlin. 1994 to 2000 Head of Programme for Family and Current affairs at MDR/ARD, Dresden. Currently Head of Programme, Culture and Science, MDR/ARD, Leipzig. This department is responsible for the factual programmes in History, Science, Culture and Religion, producing documentaries, features, magazines, and live broadcasts of cultural events.

Jouko started to work as a journalist right after school about twenty-five years ago, as he didn't know what he liked to do, or could do. For ten years he worked for newspapers, writing, photographing, making layouts, and also collected some radio experience. He got fed up with everything and backpacked around the world for one and half years, returned to Finland, and went straight from the Trans-Siberian train to a First of May party, where he was recruited at 5 am to YLE TV1 Current Affairs. After ten years of being there as a reporter and presenter, he moved to culture programmes, where he still works, the last four years as a producer. At the moment he produces – among other things – a weekly 50-minute live culture programme and weekly 15-minute reportage. Jouko has two kids, one almost 2 and one almost 16 years old. There is also a dog in the family, although Jouko still doesn't know exactly why. Lugano will be Jouko's 10th Input, so it will be a jubilee year. During this Input week his big wooden boat is waiting for him to come back and finish the spring maintenance, as the sea might be free of ice already – or maybe not.

Shop Stewards

rroreditraduzio

Pal_Sipos

Hungary

Pal Sipos

Session Leader

. **Responsibility... What?**

Shop Steward for

. **Managing the Universe**
. **The Planet**
. **Yaptik-Hasse**

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Graduated from the University of Budapest; started his career as a historical linguist. He joined Hungarian Television (MTV) in 1989, and started producing live television shows, political background talk shows and documentaries. He was head of the Science and Education Department between 1994 and 1997, and also produced the Japan Prize-winning edutainment show *Repeta*. Between 1999 and 2002 he freelanced, mostly for Hungarian commercial television stations, producing the Hungarian adaptations of *The Mole* and *Fort Boyard*. Since 2002 he has been working for MTV again. In 2005 he produced the Hungarian version of *The Big Read*. He is currently in charge of cultural and educational programming.

Shop Stewards

Jetske Spanjer

Session Leader

. **Playstation**

Shop Steward for

. **Cash**
. **One Minute to Midnight**
. **Smiling in a Warzone**
. **Souvenirs**

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After I finished my psychology studies and gave birth to my first child (this was in 1974), I stumbled into my first freelance job for public broadcasting. From then on I did various radio programmes for different broadcasters. Even though I loved radio, I found the challenge of making documentaries for television impossible to resist and was lucky enough to get the chance to do it. Then, ten years ago, I was asked to fill the position of programme director of the RVU, a small but quite ambitious educational (for adults) public broadcaster. After a few years I found out that management was not the place for me. I went back to documentaries, and did scriptwriting at our world-famous Binger Institute. The television film *Rough Times* won the award for best television drama two years ago, and I was proud to have written the script for it. At the moment I feel as if the beginning of my career has started again: I was rewarded with an early pension a few months ago (like most Dutch programme-makers over 55). For me it signifies Possibilities! Chances! Freedom in the air!

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Input 2007 Hosts: SRG SSR idée suisse and RTSI

Input 2007 is organized and financed by the Swiss Broadcasting Corporation SRG SSR idée suisse and by the Italian language broadcaster RTSI, with further contributions from various sponsors.

5. WHO'S WHO

Input 2007 Hosts: SRG SSR idée suisse and RTSI

SRG SSR idée suisse

Switzerland's public service broadcaster is charged with producing and broadcasting radio and television programmes of equal quality in each of the country's four official languages, to promote reciprocal understanding, cohesion and exchange between regions as well as between cultural and linguistic communities.

SRG SSR is the main Swiss company in the electronic media sector, with some 6,000 employees. The SRG SSR bouquet is national, multimedia and multilingual. It comprises seven television broadcasters and 16 radio networks in the four national languages (German, French, Italian and Romansh), as well as websites in ten languages, and teletext services in Italian, German and French.

SRG SSR's various channels provide news bulletins, special services and programmes dedicated to politics, culture, society and sport. Entertainment – in the form of films, sitcoms, radio dramas, shows and talk shows – is particularly important. SRG SSR's channels can be received throughout the country.

SRG SSR is a non-profit enterprise. Most of SRG SSR's income is provided by licence fees, followed in importance by sponsorship and advertising revenues and other commercial income.

www.srgssrideesuisse.ch

RTSI

Radiotelevisione svizzera di lingua italiana RTSI is one of SRG SSR idée suisse's seven Enterprise Units. Located in Lugano, it is responsible for radio and television broadcasting aimed at Switzerland's Italian-speaking population.

It has three radio stations, two television channels and a website. Its headquarters are in Lugano. Sensitive to the challenges faced by Italian-speaking Switzerland as well as the needs of Italian speakers beyond its borders and the realities of northern Italy, RTSI highlights the contribution of Italian language and culture to the construction of a Swiss identity and the reinforcement of national cohesion.

With a broad range of content, RTSI's programmes satisfy the varied demands of the audience, ranging from information to entertainment, from culture to sport. RTSI is a small company with its roots in federalism and respect for minorities.

www.rtsi.ch

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Funding Bodies

A conference like Input could not take place without volunteer work and solidarity from dedicated supporters of high-quality public television, and from organizations and institutions whose contributions to travel costs enable many of our delegates to attend the event. We would like to acknowledge generous contributions from:

Canal France International (www.cfi.fr)

provides travel grants for delegates from francophone African countries.

Consejo Nacional para la Cultura y las Artes (Arenal, 32, Mexico, D.F.)

Secretaría de Relaciones Exteriores.

Corporation for Public Broadcasting (www.cpb.org)

provides annual travel assistance for US Input programme representatives and awards Professional Development Fellowships to public television programme producers throughout the United States to attend Input conferences.

South Carolina ETV (www.myetv.org/input)

has served as the US Input Secretariat on a voluntary basis since 1984, providing staff support and resources to manage travel grants and host the annual US Input pre-selection. Our goal is to foster awareness and growth of Input in the US and to extend the benefits to public television professionals system wide.

Swiss Agency for Development and Cooperation (www.eda.admin.ch)

provides travel grants for Input delegates from francophone African countries, Armenia, Georgia, Kyrgyzstan, Palestine.

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See you again in...

2008 Johannesburg

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INPUT 2008**

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Input 2007
LUGANO > SWITZERLAND

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PART TWO

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Schedule

Monday 7th May

09:00–13:00
Screening Sessions

- **TV on Trial**
Guilty or Not Guilty / The Nayadet Case / 45' / Chile / Documentary - Factual
Lock 'em Up Or Let 'em Out / 59' / UK / Documentary - Factual
The Boys Who Killed Stephen Lawrence / 60' / UK / Documentary - Factual
- **In-Your-Face TV: Satire, Irony, and the Deadly Serious**
Our Secret Archives / 10' / Switzerland / Fiction - Series
Kalinowski Square / 87' / Belarus / Documentary - Current Affairs
Bye Bye Belgium / 95' / Belgium / Fiction - TV Movie
- **Recreating History: Where are the boundaries between fact and fiction?**
Dresden / 90' / Germany / Fiction - TV Movie
The Plot Against Harold Wilson / 90' / UK / Documentary - Docu-Drama

13:00–14:30
Lunch Break – Producers' and Authors' Hour

14:30–18:30
Screening Sessions

- **War: Behind the Lines**
Woman see lot of things / 65' / France / Documentary - Factual
Little Terrorist / 15' / India / Documentary - Docu-Drama
Qana / 33' / Iran / Documentary - Docu-Drama
The Last Dog in Rwanda / 29' / Sweden / Fiction - TV Movie
- **New Media Platforms and Public Television**
- **Crossing Borders**
To The Other Side / 66' / Mexico - USA / Documentary - Docu-Drama
The Border / 20' / Kyrgyzstan / Fiction - TV Movie
American Made / 25' / USA / Fiction - TV Movie
Rage / 90' / Germany / Fiction - TV Movie

Sunday 6th May

12:00–20:00
Registration

17:00–18:30
Orientation and Official Opening

18:30–20:00
Opening Night Reception

16:00–21:00
Video Library

18:30–20:00
Producers' and Authors' Hour

20:00–22:00
Panel

- **Public Service Broadcasters and New Media: Strategies and Financing**

Schedule**Tuesday 8th May**

09:00–13:00

Screening Sessions

■ Light

The Chasers' War on Everything / 26' / Australia / TV - Entertainment
NEO - Office Chuckles / 29' / Japan / TV - Entertainment
A Strange Place / 25' / Spain / Documentary - Docu-Drama
Trapped on the Road / 20' / China / TV - Entertainment
Promised Paradise / 52' / Netherlands / Documentary - Factual

■ Responsibility... What?

Nuremberg: Nazis on Trial - Albert Speer / 59' / UK / Documentary - Docu-Drama
The Planet / 52' / Sweden / Documentary - Factual
Smiling in a Warzone / 77' / Sweden / Documentary - Factual

■ Frames of Art

Girl in a Mirror / 55' / Australia / Documentary - Performing Arts
Classical Masterpieces - 1
"An Alpine Symphony" by Richard Strauss / 26' / Germany / Documentary - Performing Arts
Play / 4' / Switzerland / Fiction - Animation
Terpsychora's Captives 2 / 52' / Russia / Documentary - Performing Arts

Blowing Words: Max Besora / 15' / Spain / Documentary - Series

13:00–14:30
Lunch Break – Producers' and Authors' Hour

14:30–18:30
Screening Sessions

■ Presenters' Trips

Chimps Are People Too / 49' / UK / Documentary - Factual
Koht with the Family / 29' / Norway / Documentary - Docu-Soap
La Ruta / 52' / Chile / TV - Cultural Magazine
Nils and Ronny Without Borders - Getting to Know a Mass Murderer / 45' / Norway / Documentary - Factual

■ Citizen Journalism – A Challenge to Public Media

TV as Therapy?
In Treatment / 30' / Israel / Fiction - Series
A Lesson in Discrimination / 45' / Canada / Documentary - Current Affairs
Choice II / 24' / South Africa / TV - Talk Show
But Still / 80' / Germany / Documentary - Performing Arts

09:00–21:00
Video Library

18:30–20:00
Producers' and Authors' Hour

20:00–22:00
Panel

■ Citizens Journalism - A Debate**Schedule****Thursday 10th May**

09:30–13:00

Screening Sessions

■ Help Yourself

Flags on Mars: God Bless Sex / 26' / Colombia / Documentary - Series
My Friend Ana / 11' / Canada / Fiction - TV Movie
A Dirty Weekend in Hospital / 59' / UK / Documentary - Series
Job Wanted / 30' / Germany / Documentary - Docu-Soap
Sweepstake Scams / 22' / Taiwan / Fiction - Sitcom

■ Pace on Earth

In Search of the Pope's Children / 52' / Ireland / Documentary - Factual
Manufactured Landscapes / 83' / Canada / Documentary - Factual
Yaptik-Hasse / 31' / Russia / Documentary - Factual
■ Objective and Subjective Realities: Personalizing the Past
Souvenirs / 75' / Israel / Documentary - Docu-Drama
One Minute to Midnight 1 / 1' / Australia / Fiction - Animation
Bare / 11' / India / Documentary - Factual
One Minute To Midnight 2 / 1' / Australia / Fiction - Animation
Finnish Presidents / 28' / Finland / Documentary - Docu-Drama
One Minute to Midnight / 13' / Australia / Fiction - Animation
At the End of the Furrow / 10' / Mexico / Documentary - Docu-Drama

13:30–14:30
Lunch Break – Producers' and Authors' Hour

14:30–18:30
Screening Sessions

■ Access

China Blue / 53' / USA / Documentary - Current Affairs
Operation X - Tricked into Porn / 40' / Denmark / Documentary - Factual
My Life as a Child / 38' / UK / Documentary - Factual
Rosita / 56' / Nicaragua / Documentary - Factual

■ Afrochords Major – Riffs in African TV Voices

■ Archiving the Truth
American Experience: Jonestown / 90' / USA / Documentary - Factual
The Battle of Chernobyl / 94' / France / Documentary - Factual

09:00–21:00
Video Library

18:30–20:00
Input 2008 One for the Road

Friday 11th May

09:00–13:00
Screening Sessions

■ Mind the Gap

Real Online / 77' / Taiwan / Fiction - TV Movie
Mothern / 23' / Brazil / TV - Entertainment
Cosmic Connexion / 68' / France / TV - Entertainment

■ Playstation

Cash / 15' / Switzerland / TV - Entertainment
Flanders Sports / 29' / Belgium / TV - Magazine
Barda / 27' / Denmark / Fiction - Series
Fata Morgana / 59' / Belgium / TV - Entertainment

■ Get Personal: Big voices in small worlds meet small windows on the big world

James Ellroy: "American Dog" / 53' / France / Documentary - Factual
My Economic Life / 30' / Finland / Documentary - Factual
Shadya / 53' / USA / Documentary - Docu-Drama

13:00–14:00
Lunch Break – Producers' and Authors' Hour

14:00–18:00
Screening Session

■ Feed the Monster!

Over My Dead Body / 30' / Netherlands / Documentary - Factual
The Chief Referee / 61' / Poland / TV - Interactive
Let's Make A Baby / 57' / UK / Documentary - Series

09:00–21:00
Video Library

18:30–20:00
Input 2008 One for the Road

Saturday 12th May

09:00–14:00
Video Library

15:00–18:00
Panel

■ IN-magina
Media, Art and TV in Interaction

TV on Trial

Session Leader Jo Raknes

TV ignores the right to privacy as it makes its way into the courthouse and, even further, into the files of the prisoners applying for parole. Then it acts as jury, as it openly points out the guilty and goes in for the hunt. We want to put the public broadcaster on trial to see whether we are violators of privacy or defenders of the public interest, all in the name of justice.

Guilty or Not Guilty / The Nayadet Case

45' / Chile / Documentary - Factual

Director Rodrigo Ivan Sepulveda

Presenters Rodrigo Ivan Sepulveda, Rony Goldschmied

Shop Steward Graeme Isaac

Is this the first televised trial ever? In Chile it was a first. Nayadet is accused of drug trafficking. This documentary follows her, not only in her life before the trial, but all the way into the courthouse. The district attorneys, defenders, victims and accused all give their version of the story before the camera enters the courtroom and reveals what happens in a court case, all the way to the verdict.

Lock 'em Up Or Let 'em Out

59' / United Kingdom / Documentary - Factual

Director Simon Ford

Presenter Louise Shorter

Shop Steward Rupsha Dasgupta

Punishment for a crime is a must. But who decides when the punishment has lasted long enough? And how? Can the camera be a member of the parole board responsible for such a crucial, confidential decision?

The Boys Who Killed Stephen Lawrence

60' / United Kingdom / Documentary - Factual

Director / Presenter Neil Grant

Shop Steward Jo Raknes

We are used to seeing factual programmes that reopen a case to free the innocent. This time a reporter goes undercover for 12 months to prove that 5 people are guilty of killing a young boy in London, despite the fact that they were found not guilty by the court. BBC reporter Mark Daley uncovers new witnesses and testimony in the killing of Stephen Lawrence, and presents tape recordings taken from internal police interrogations and surveillance.

Monday 7th, 09:00–13:00 Blue Room

In-Your-Face TV: Satire, Irony, and the Deadly Serious

Session Leader William Gilcher

Sometimes the best way to deal with heavy topics is a light touch of a sharp knife, followed by a quick twist in the wound and a little salt. And sometimes a good way to deal with a light topic is with a heavy touch. Three wildly different programmes that entertain, startle, and leave us either laughing, outraged, or maybe out of a job.

Our Secret Archives

10' / Switzerland / Fiction - Series

Director / Presenter Noel Tortajada

Shop Steward William Gilcher

More secrets from the vaults! How does the Federal Commission for the Rehabilitation of Switzerland's Heroic Heritage do its vital work? What else is hidden away from the citizenry? And how did Swiss TV deal with the scandal over the revelations?

Monday 7th, 09:00–13:00 Green Room

Kalinovski Square

87' / Belarus / Documentary - Current Affairs

Director / Presenter Yury Khashchavatski

Shop Steward William Gilcher

A startlingly fresh look at the presidential elections in Belarus by a dissident filmmaker with a strong, personal point of view. In this hilarious, entertaining, yet hard-hitting feature doc, Yuri Khaschevatsky pokes fun at the powerful by telling his version of the truth. Would you dare do this in your country?

Bye Bye Belgium

95' / Belgium / Fiction - TV Movie

Director / Presenter Philippe Dutilleul

Shop Steward Karen Michael

On the weekly news special: The Flemish Parliament has voted to secede from Belgium, the King has left for the Congo. This mockumentary raises all the questions that Belgium's Flemish-speaking and French-speaking communities didn't dare face. Huge audiences and high ratings – but there was trouble for the head of RTBF Channel after this "news" program was aired. Are fake reality and irony the latest tools public TV can use to deal with urgent national issues? How far can it go? What is the broadcaster's responsibility?

Recreating History: Where are the boundaries between fact and fiction?

Session Leader Kethiwe Ngcobo

How meaningful is the past to our present audience, and what are the devices we use to sustain viewer interest? Is drama documentary the right device? How far do we go in fictionalizing history? How do we deliver programming that is complex and shows the ambiguities of history? How do we rationalize the cost of recreating the past? What are the responsibilities of producing history for television? Big questions with two great programmes.

Dresden

90' / Germany / Fiction - TV Movie

Director Roland Suso Richter

Presenter Sascha Schwingel

Shop Steward Béatrice Barton

Dresden, January 1945, its baroque splendours still undisturbed by the war. Only hours later, the Allies launch a devastating bomb attack that destroys the whole inner city. Deluxe production values, a romanticized past, a riveting story: altogether a simple recipe for success.

The Plot Against Harold Wilson

90' / United Kingdom / Documentary - Docu-Drama

Director / Presenter Simon Ford

Shop Steward Kethiwe Ngcobo

Labour Prime Minister Harold Wilson resigned, seemingly suddenly. His reasons for doing so were not released at the time. This documentary explores his belief that he was the target of a plan to stage a military coup against his government. With echoes of Watergate, the documentary is based on previously unreleased tapes recorded with him soon after his resignation.

Monday 7th, 14:30–18:30 Red Room

War: Behind the Lines

Session Leader Rupsha Dasgupta

War is a shocking reality! TV is a strident medium to tell this story. But how should we tell the terrible stories that have to be told, without chasing audiences away in disgust and into ignorance and apathy?

Woman see lot of things

65' / France / Documentary - Factual

Director / Presenter Meira Asher

Shop Steward Jo Raknes

Anita Jackson, Mahade Pako and Chris Conteh share their horrible memories of rape, torture and killing, by acting out scenes from their past as female combatants in the wars in Sierra Leone and Liberia. These performances are combined with animated illustrations. The cartoon images of the young women contradict their testimony: does this element make their stories easier to consume, for an audience not ready to face evidence of such cruelty?

Little Terrorist

15' / India / Documentary - Docu-Drama

Director / Presenter Ashvin Kumar

Shop Steward Joan Carreras

A Pakistani Muslim boy accidentally crosses the landmined border and reaches a small village where the only helper is an orthodox Hindu. Is it possible to approach a serious conflict like the one between Pakistan and India with a short personal story? A political parable which is also a moving reflection on the prejudices that cause wars.

Monday 7th, 14:30–18:30 Blue Room

New Media Platforms and Public Television

Session Leader Michel F. Gélinas

The push is on. We all feel it in our personal as well as professional lives. One cannot just ignore it: the "New Media" are hot, the talk of the town, and maybe your deepest fear! The private sector's realm? Or public broadcasting's business? The debate is open and complex, and it keeps evolving. New players have entered the game. Who are they? What's available out there? What is being done in and outside public television systems with those "New Media"? From cellphone productions to larger geographical territories accessible through new technologies; from using the internet as an added value for existing productions and institutions, to developing it as a broadcaster's living policy; from Asia to Europe to America: professionals – from both the private and the public sector – want to show where they stand, what they do, what they are aiming at. Dynamics are at work in our television world. Some new kids on the block are moving in and they are good at it, while public television decision-makers have some critical choices to make. Input wants to be the window for you – the programme makers, the creative minds of public broadcasting – to inform you about different aspects of production, what's developing, what may become your new way of working and who might become your competitor or your partner. Even better, and rare: a look at where your colleagues from other parts of the public television world are at. With examples from France, the United States, South Korea, Switzerland, India, Canada, Italy, Netherlands and more, there are new dynamics at work. Meet, discover, compare!

Part 1 - Trends and Techniques

Cellphones and production points of view

Part 2 - From New Platforms to New Audiences

Reaching Wider Territories

Part 3 - Public Television – New Dynamics

New Platforms and Public

See also Evening Panel 20:00–22:00 (page 225)

Public Service Broadcasters and New Media: Strategies and Financing

Monday 7th, 14:30–18:30 **Green Room**

Crossing Borders

Session Leader Graeme Isaac

In our increasingly multicultural world, we seem to be busier than ever pulling down walls that divide us, but at the same time building up new ones. How do public broadcasters deal with these increasingly contentious questions of national and cultural sovereignty?

To The Other Side

66' / Mexico / Documentary - Docu-Drama

Director / Presenter Natalia Almada

Shop Steward Graeme Isaac

With a fresh and inventive visual style, this programme uses the Corrido, a traditional Mexican song form that recounts current events and situations, to explore issues of Mexican-US migration and drug trafficking. The program works on many levels: personal, sociological, and musical.

The Border

20' / Kyrgyzstan / Fiction - TV Movie

Director Marat Alykulov

Presenter Altynai Koichumanova

Shop Steward Claudia Schreiner

Somewhere in the vast landscape of Central Asia a group of people try to cross a border between two countries, established after the fall of the Soviet Union. This drama carries a clear message about the artificiality of borders. Told with a very simple storyline accompanied by the use of metaphors, it touches your heart and takes a firm point of view: You can not divide people who share ethnic and cultural identity by deliberately setting up borders between them.

American Made

25' / United States / Fiction - TV Movie

Director / Presenter Sharat Raju

Shop Steward Kwame Akuffo-Anoff

An American drama about a Sikh family whose car breaks down in the middle of the desert. Who will stop to help them? Quiz: What do these three words have in common: "terrorist," "fundamentalist" and "suicide bomber"? Answer: The person who uses them is prejudiced. But wait: before you see this film, take a close look at the person sitting next to you – just to remind yourself that someone might be judging you too!

Rage

90' / Germany / Fiction - TV Movie

Director Züli Aladag

Presenter Christian Granderath

Shop Steward Kethiwe Ngcobo

Simon Laub is a literature professor and a left-wing pacifist. His comfortable middle-class life is shaken when his teenage son Felix reluctantly admits to being bullied by Can, a young second-generation Turk. As Simon tries to solve his son's problems he enters into a world of violent racial conflict he had never faced within his own society. He tries reasoning with Can but they end up in a deadly spiral. Were they living in the same Germany? And who is the victim?

Tuesday 8th, 09:00–13:00 **Red Room**

A Strange Place

25' / Spain / Documentary - Docu-Drama

Director / Presenter Fulvia Nicolas

Shop Steward Saed Andoni

A surprising portrait of Catalonia and the Catalans, and an uncommon way to look at one's own society and country: through the eyes of immigrants. Does this blend of good fun, curiosity and criticism win over the audience? It is definitely a strange place!

Trapped on the Road

20' / China / TV - Entertainment

Director Zhou Wen

Presenter Huo Wen

Shop Steward Carvin Eison

Humour and hidden camera techniques come together in this modern Chinese reality show. This episode explores how people react when they come across a stranded motorist whose car has fallen into an uncovered manhole. Some of the broader issues include hidden camera surveillance and social engineering.

Promised Paradise

52' / Netherlands / Documentary - Factual

Director / Presenter Leonard Retel Helmrich

Shop Steward Graeme Isaac

It is often the clown who makes the most profound comments on the human condition. Here an Indonesian poet and puppeteer sets out on a mission to find out why there are people in his country blowing themselves up, and to see if jihadist martyrs really do get to heaven.

Light

Session Leader Saed Andoni

It is hard to attract an audience to heavy subjects. Can "light" styles of making programmes shed light on serious issues? Is it a good idea to use a humorous approach to current affairs, business relationships, visions of society, and even suicide bombings, in order to get these topics discussed by a wide public?

The Chaser's War on Everything

26' / Australia / TV - Entertainment

Director Mark Fitzgerald

Shop Steward / Presenter Jo Raknes

Successful sketch-style comedy programme which deals with news and current events week by week in a fresh and funny style. The number of hits and downloads at YouTube shows that this programme is a hit among younger audiences in Australia and elsewhere.

NEO - Office Chuckles

29' / Japan / TV - Entertainment

Director / Presenter Teruyuki Yoshida

Shop Steward William Gilcher

How do you mix serious segments into a comedy-format show? See how a satirical sketch on Japanese hierarchies matches with a segment starring the President and CEO of Nissan Motors.

Tuesday 8th, 09:00–13:00 Blue Room

Responsibility... What?

Session Leader Pal Sipos**Can you imagine a worse title for a morning session?****The delegates are still digesting their breakfasts and you turn up with this ridiculous idea: responsibility.****Who carries the burden? Do you know what you are going to talk about? Need a definition? Responsibility: [noun] a form of trustworthiness; the trait of being answerable to someone for something or being responsible for one's conduct. Example: "Public television holds a position of great responsibility in society."****Nuremberg: Nazis on Trial - Albert Speer**

59' / United Kingdom / Documentary - Docu-Drama

Director Nigel Paterson**Presenter John Farren****Shop Steward Claudia Schreiner**

This carefully researched docudrama follows Speer's defence strategy and his inner battle with his own role in the Nazi state, to provide insights into the ambiguous personality of a man who many Allies saw as a "good Nazi," while others considered him a clever opportunist. With no hard evidence available to support either view, the film leaves the ultimate judgement to the viewer. But how does the emphasis on factual accuracy affect the programme's emotional and dramatic impact?

The Planet

52' / Sweden / Documentary - Factual

Directors Linus Torell, Michael Stenberg,**Johan Söderberg****Presenter Linus Torell****Shop Steward Pal Sipos**

Personally I am fed up with this "let's save the planet!" type of television programme. We all know that the different experts, and even all the television crews, are aware that the Earth is in danger. And then what? Does anything change? Do we protect our environment more effectively? Do we consume less? Well, give it one more try with this fast-paced, brilliant Swedish documentary. Maybe this time...?

Smiling in a Warzone

77' / Sweden / Documentary - Factual

Director Magnus Bejmar**Presenter Lars Säfström****Shop Steward Jetske Spanjer**

Can you fly 6000 km in a beat-up old plane that needs fuel every 3 hours? Can you defy the American army, telling you to stop invading the skies of Afghanistan? What has got into your head? And why? In this incredible journey of a young female Danish pilot, you will be sitting next to her experiencing fear of flying and probably loving it.

Tuesday 8th, 09:00–13:00 Green Room

Frames of Art**Session Leader Lupita Miranda****Music, photography, dance, poetry, animation: why is it difficult to reach our audiences when it comes to promoting art? How can we improve our skills in delivering this message? Take a look at some different ways to make poetry, classical music or dance programmes appealing, engaging and accessible.****Play**

4' / Switzerland / Fiction - Animation

Director / Presenter Georges Schwizgebel**Shop Steward Kwame Akuffo-Anoff**

If you are brooding over ways fresh ways to represent classical music, *Play* will excite you. It is a simple animation that plays with your mind. Never mind the cost. Just play along!

Girl in a Mirror

55' / Australia / Documentary - Performing Arts

Director Kathy Drayton**Presenter Helen Bowden****Shop Steward Lidia Piechota**

How to portray an artist and her controversial work, using attention to detail and a respectful approach? This biography of Australian photographer Carol Jerrams show who she really was, without trivializing or exaggerated use of innovative techniques.

Classical Masterpieces – 1**"An Alpine Symphony" by Richard Strauss**

26' / Germany / Documentary - Performing Arts

Directors Oliver Becker, Ellen Fellmann**Presenter Rolf Rische****Shop Steward Joan Carreras**

A great live performance in high definition with the Deutsches Symphonie Orchester Berlin. Along with remote-controlled cameras, zoom shots and rapid editing, the programme makers also intercut the music with interviews, quotations and – more astonishing – animation. Trivial? Or a successful attempt to introduce viewers to classical music?

Terpsychora's Captives 2

52' / Russia / Documentary - Performing Arts

Director / Presenter Efim Reznikov**Shop Steward Lupita Miranda**

Modern dance choreographer Bill T. Jones meets prima ballerina Natalia Balakhnicheva in Russia. Through the process of choreography they go on a journey into the deeper meaning of dance and the freedom of creation. This programme documents an inspiring encounter between two different cultures exchanging the inexplicable fire of art.

Blowing Words: Max Besora

15' / Spain / Documentary - Series

Directors Isabel Requena, Rubén García, Alba Montaner**Presenter Alba Montaner****Shop Steward Lidia Piechota**

Visualizing poetry in an extremely creative way is not a challenge. The real difficulty is making the poems understandable to those who aren't poetry lovers and don't like wasting their precious time checking out the hidden meaning of freaky pieces of art. Poetry doesn't have to make the audience yawn.

Tuesday 8th, 14:30–18:30 Red Room

Presenters' Trips

Session Leader Jouko Salokorpi

Four programmes and four trips: to visit chimpanzees, Norwegian families, cannibals, and an Ethiopian bush hospital. But who plays the main role? Is it a presenter's trip, or is the presenter just a storytelling device?

Chimps Are People Too

49' / United Kingdom / Documentary - Factual

Director / Presenter Dick Taylor

Shop Steward Saed Andoni

It seems to be a new trend to use hosts who are not really journalists or content experts to help audiences discover complicated subjects. In a “science for dummies” style, a comedian takes us on a scientific journey to find the similarities and differences between human beings and chimpanzees.

Koht with the Family

29' / Norway / Documentary - Docu-Soap

Director Kristin Ekker

Presenter Per Selstrom

Shop Steward Vivi Mellegard

Would you want a TV presenter sitting on your bed and filming you as you groan in pain, moments before giving birth? With humour and warmth, Kristin Koht gets up close and personal about what family life means to us today.

Tuesday 8th, 14:30–18:30 Blue Room

Citizen Journalism: A Challenge to Public Media

Session Leader Hugo Bigi

The basic idea behind citizen journalism or open-source journalism is that citizens without professional and standard journalism training can apply the tools of modern technology and use the global distribution of the internet to create media on their own and collaborate with others. We will raise and debate the question of how public broadcasters are coping with the worldwide growing phenomenon of open-source journalism, and focus on and screen examples of innovative approaches. Until now, open-source journalism models have mainly come from outside traditional media. Input 2007 invites a variety of independent open media producers and directors to screen their citizen-journalism projects and discuss their experiences, challenges and goals.

Your News

BBC News 24 has launched Your News: the first British all-user-generated news programme, featuring material sent to the BBC every day by its viewers and by readers of its website.

OhmyTV

OhmyTV is entirely based on user-generated content and run by the Korean citizen journalism website OhmyNews. It is considered one of the first net TVs in the world to publish contributions in an open-source style of news reporting. The number of participants is now said to be over 40,000. OhmyNews was influential in determining the outcome of the South Korean presidential election in December 2002.

Barcelona Televisió

Barcelona's local TV station runs a series of short news programmes in foreign languages, produced with the support of residents from 18 different countries. Nearly all productions are subtitled into Catalan and broadcast every other weekend.

theoneminutesjr.org

A non-commercial community without any set political belief or ideology, theoneminutesjr.org gives young people between 12 and 20 from around the world the opportunity to reach a broad audience. The one-minute videos are regularly broadcast on several European public TV channels.

B'Tselem

B'Tselem, the Israeli Information Center for Human Rights in the Occupied Territories, produces video testimonies and short videos addressing human rights causes. B'Tselem's footage has appeared regularly on prime time news programmes in Israel and around the world, as well as on internet news sites.

Center.tv

Launched in 2005, this German local TV station reaches over 750,000 households in the Cologne area. Center.tv runs a daily programme based on user-generated content, broadcast on cable as well as on the internet (live streams).

See also Evening Panel 20:00–22:00 (page 226)

Citizen Journalism: A Debate

Tuesday 8th, 14:30–18:30 Green Room

TV as Therapy?

Session Leader **Béatrice Barton****Can television function as therapy, as a healing process?**

Can it help people cope with a confused mind, a major illness or societal behaviour? Whether you enter the intimate world of psychotherapy or follow people with Tourette's syndrome, whether you learn a disturbing lesson in discrimination or deal with the second thoughts of an abuser, these programmes will shake up your habits as much through their craft as through their content.

In Treatment

30' / Israel / Fiction - Series

Director / Presenter **Hagai Levi**Shop Steward **Béatrice Barton**

Have you ever been in analysis? What about following five patients through their weekly psychoanalytic sessions? Get a glimpse into the world of psychotherapy, and into Israeli society, thanks to Ruben the therapist and his patients, who range from a suicidal young gymnast to a grounded combat pilot. This revolutionary format will change your way of thinking programming and viewing habits.

A Lesson in Discrimination

45' / Canada / Documentary - Current Affairs

Director / Presenter **Lucie Payeur**Shop Steward **Karen Michael**

A controversial and moving lesson in discrimination in a 3rd-grade Canadian classroom. Do children show discriminating behaviour at such an early age? Was this disturbing process too traumatizing for them? The point of the production is to demonstrate what discrimination is all about for children. But was the experiment meant only for children, or does it also work as a collective therapy?

Choice II

24' / South Africa / TV - Talk Show

Director / Presenter **Ernie Vosloo**Shop Steward **Rupsha Dasgupta**

What happens when you can't make a decision, or are doing something you know is wrong? It's simple: just turn to your friendly neighborhood TV programme for help. A friend in need.

But Still

80' / Germany / Documentary - Performing Arts

Directors **Erwin Michelberger, Oleg Tcherny**Presenter **Erwin Michelberger**Shop Steward **Lupita Miranda**

A picnic in the forest becomes an intimate trip into the lives of six people with motor and vocal tics. Television about handicapped people often focuses on information, pity, and sensationalism. What does it take to build another kind of relationship with this kind of topic?

Wednesday 9th, 09:00–13:00 Red Room

Managing the Universe

1'20" / Ireland / Fiction - Animation

Director **Jason Tammemagi**Presenter **Gerard O'Rourke**Shop Steward **Pal Sipos**

Is it worth writing anything about a programme which is one minute long? While you read this, one third of it will be over. Though the episodes are very short, the issues they deal with are universal. Are there solutions to the eternal questions of adolescent life?

More Lipstick

15' / Finland / TV - Magazine

Director / Presenter **Gert Sabel**Shop Steward **Vivi Mellegard**

A teen magazine made up of skits acted out and presented by girls for girls aged 13–15. Using the language and humour of this age group, the show addresses the concerns they have: boyfriends, rivalry, physical appearance and hang-ups. How does it manage to reach its audience? Is the perspective so specific that no one but teenage girls can relate to the show?

Hip Hop: Beyond Beats and Rhymes

60' / United States / Documentary - Factual

Director / Presenter **Byron Hurt**Shop Steward **Lidia Piechota**

Direct slang, tough gangstas, no hesitation in acting aggressive: is that why hip hop culture is so attractive? Are there alternatives for young hip-hoppers to follow? Now the truth is revealed. Let us be aware about what it is that we admire so much.

Wednesday 9th, 09:00–13:00 Blue Room

Creating Success With Formats –

Best from the Eurovision Creative Forum

This session is designed to watch and learn how public broadcasters around the world are creating and producing successful formats for broadcast. The creation and exploitation of successful TV formats is a global business. We are delighted to be showcasing the best formats from the Eurovision Creative Forum. This annual event run by the European Broadcasting Union, is an opportunity for public broadcasters to share and exchange formats among EBU members. In addition to European formats, we will screen and discuss several other commercial formats that have been successfully adapted for public broadcasters in North America. Join us to discover how to create success by producing formats.

Panelists

Bettina Brinkmann Head of Format Unit, Television Department, EBU

Julie Bristow Executive Director, Factual Entertainment, CBC / Input Board Member

Roek Lips Channel Manager Netherlands 3

Canada's Next Great Prime Minister

Created and Produced by CBC Canada and Magna International

Four former Prime Ministers of Canada meet four aspiring young politicians in studio based gameshow.

Dragons Den

Produced by CBC Canada, a Sony Pictures Television

Five multimillionaires (The Dragons) get pitched by aspiring entrepreneurs with promising business ideas.

Wednesday 9th, 09:00–13:00 Green Room

Puberruil XL

Produced by KRO Netherlands – Producer Gert Berg

In Teen Scene we will help teenagers aged 15 to 17 years old discovering how it is to live the life of other teenagers that take part in very different and sometimes opposite scenes

The little difference

Produced by DR Denmark – Head of DR Lifestyle Kim Fogh; Producer Mikkel Tyrrstrup, DR Lifestyle

It is a lifestyle factual format, and as the title suggests it is about the way men and women react differently in many situations.

Wildlife Rookies

Produced by SVT Sweden – Presenter Joakim Sandberg, Head of production SVT Nord

Together with a professional adventurer a family is going on a trip in the wild nature and while experiencing the nature they also get closer again.

The Prison Choir

Produced by TVE Spain – Producer Xabier Etxeandia, TVE Co-ordinator Carlos Garzón, Executive Producer Juan Carlos L. Villameriel

A group of convicts try to improve their singing skills in prison, developing understanding and tolerance.

Frag doch mal die Maus

Produced by ARD/WDR Germany – Producer Karin Kuhn

Funny and very entertaining show prime-time show, where children ask surprising questions and VIP guests try to answer them.

Different Cultures, Different Dramas?

Session Leader **Karen Michael, William Gilcher**

Does globalization mean that soon there will be only one way to tell a story on TV? Five countries, five short dramas. But are there five different styles?

Room 13 (The Heart at Work)

23' / Canada / Fiction - Series

Directors **Éric Tessier, Richard Angers**

Presenter **Geneviève Lavoie**

Shop Steward **William Gilcher**

Lemmy Caution meets the St. Lawrence River. This episode about a hit man who wants to retire is part of a loose anthology: a concept that allowed the broadcaster to assign several different teams to produce a series of short-form dramas. How much continuity in the series is required to keep an audience engaged? Could the programmes or the format travel beyond Québec?

Hide and Seek

49' / Ireland / Fiction - Series

Director / Presenter **Dearbhla Walsh**

Shop Steward **Karen Michael**

A gripping Irish drama that explores specifically Irish family issues. The drama plays out in a four-part episodic structure. High production values and budget, strong acting and writing. Is there a specifically Irish approach to the drama?

Parz: Duty of a Son

23' / Kyrgyzstan / Fiction - TV Movie

Director **Temirbek Birnazarov**

Presenters **Temirbek Birnazarov, Sadyk Sher-Niyaz**

Shop Steward **Carvin Eison**

The dramatic interpretation of a son's responsibility for his dying father. The production is visually compelling and told with deliberate, sustained and often symbolic imagery. Some critics would question the pace of the film and the general lack of dialogue or narration, however these are the issues that create tension when compared with modern Western sensibilities. How effective is this style of storytelling?

Tell Me What You Feel

24' / Mexico / Fiction - TV Movie

Director / Presenter **Iria Gomez Concheiro**

Shop Steward **Claudia Schreiner**

This is a very emotional drama about young love and despair, shot on a low budget with a small crew but a lot of passion. Is a big budget really necessary to produce a touching and successful piece of fiction?

Pit Bull

45' / Poland / Fiction - Series

Director / Presenter **Patryk Vega**

Shop Steward **Kethiwe Ngcobo**

An exploration of the lives and work of five Polish homicide division cops. Does this classic genre piece do anything new? Does the country context make a difference?

Wednesday 9th, 14:00–16:00 Red Room

Process or Product

Session Leader Pat van Heerden, Graeme Isaac
Which is more important when you are a public service broadcaster: the product, or the process of making the product? Are there programmes that illuminate more because of the way they are made? Do we always know how people make the things we see? And if we did, would it matter? Perhaps one learns more from making food than from eating it...

Longing

88' / Germany / Fiction - TV Movie

Director Valeska Grisebach

Presenter Claudia Tronnier

Shop Steward Pat van Heerden

Set in a small German town, this moody TV drama tells the story of an ordinary young man with good intentions caught in the web of an extramarital relationship. The story moves at a gentle pace with great depth and intimate observation, played out by real people in real locations. Was the documentary-like truthfulness of the drama created by the eye of the director? Or did it come from the process of the programme's production, where a real community participated in the making of its own drama?

Wednesday 9th, 14:00–16:00 Blue Room

About Fiction: A Success Story

Session Leader Michel F. Gélinas

Fiction represents a major element for all public television broadcasters, whether they produce, broadcast or simply buy it. Television fiction programmes try to combine all the ingredients broadcasters are looking for: entertainment in its broadest sense, national cultural values, national creative forces and - of course - revenues and ratings! Films made for television represent large investments in time, money and a wide range of creative talents. Among the major producers of this type of fiction, RAI Television, the Italian national broadcaster, has developed a cunning sense of production, using its best national talents. RAI produces high-end productions, thus reaching tremendous audiences at home, as well an international market. How do they do it? Is there a secret formula for achieving such success? What sort of producers, directors, and writers are behind it? Is it a marketing and distribution process only? If so, how? Discover a real treat, a gift for your eyes, your ears, and your brains: a detective story that may change your mind about the genre. In this session about a national broadcaster's choice, meet some of the people behind it.

Panelists

Alberto Sironi director

Andrea Camilleri book author, in a taped interview

Detective Montalbano: Find the Lady

97' / Italy / Fiction - TV Movie

Director / Presenter Alberto Sironi

Shop Steward Michel F. Gélinas

RAI Television has produced fourteen telefilms adapted from crime author Andrea Camilleri's novels featuring Commissario Montalbano, which have been translated into over thirty languages. In this episode, detective Montalbano investigates the death of local construction magnate Girolamo Cascio and uncovers a trail of further crimes.

Thursday 10th, 09:30–13:30 Red Room

Help Yourself

Session Leader **Joan Carreras****Sometimes public broadcasters act like social workers.****Is it out of guilt? Attending this session, you will receive tips on safe sex, advice on the prevention of anorexia and other diseases, assistance in looking for a job, and guidelines to avoid fraud. But isn't there an ulterior motive behind these good intentions? This session features some extremely funny programmes.****Flags on Mars: God Bless Sex**

26' / Colombia / Documentary - Series

Director **Claudia Bermudez**Presenters **Claudia Bermudez, Alexandra Reyes**Shop Steward **William Gilcher**

An unusually frank approach to sex education for public television in a Catholic country. This episode from an ongoing variety programme aimed at young audiences places emphasis on the importance of enduring relationships rather than on the mechanics of sex. Just come...

My Friend Ana

11' / Canada / Fiction - TV Movie

Director / Presenter **Laura Turek**Shop Steward **Lidia Piechota**

Feeling imperfect makes her feel insecure; she tries her best to increase her self-esteem. This has nothing to do with reasonable behaviour and reliable friends; it leads to harmful misunderstandings and mental disorders, one of which is anorexia.

A Dirty Weekend in Hospital

59' / United Kingdom / Documentary - Series

Director **Nick Betts**Presenter **Stuart Cabb**Shop Steward **Saed Andoni**

Advocacy journalism and popular medicine are combined with concern for the presence of disease-causing viruses and bacteria in UK hospitals. The programme uses a host who is neither a journalist nor a medical expert, but takes the viewer on a journey of collective discovery about the issue. Don't be afraid of viruses in this room!

Job Wanted

30' / Germany / Documentary - Docu-Soap

Director / Presenter **Katrin Rothe**Shop Steward **Joan Carreras**

Is it fair to entertain the audience with someone else's hopelessness? This docu-series chronicles the joys and pains of looking for a job. Is this public service or voyeurism, aiming at higher employment or higher ratings?

Sweepstake Scams

22' / Taiwan / Fiction - Sitcom

Director **Jem Chen**Presenters **Tom Tang, Yo Shin Teng**Shop Steward **Kethiwe Ngcobo**

This programme uses fiction to explain the risk of sweepstake scams. It uses satire and surprising visual means, engages the audience easily and avoids the trap of being didactic. It is very funny and effective.

Thursday 10th, 09:30–13:30 Blue Room

Manufactured Landscapes

83' / Canada / Documentary - Factual

Director / Presenter **Jennifer Baichwal**Shop Steward **Jouko Salokorpi**

A big and fast industrial revolution, documented with big and slow images taken by Canadian photographer Edward Burtynsky, known for his large-scale photographs of landscapes transformed – or ruined – by industry. If the beginning feels like five minutes without a cut, it is because that's what it is. And it feels good. But are TV viewers on their sofas ready to accept this pace?

Yaptik-Hasse

31' / Russia / Documentary - Factual

Director **Edgar Bartenev**Presenter **Vyacheslav Telnov**Shop Steward **Pal Sipos**

This programme is a broadcaster's worst nightmare. Why? 1. Because it is slow. 2. Because its heroes communicate without words. 3. Because it is about the everyday life of a people to whom nothing extreme happens. 4. Because it is really hard to find a slot for a programme like this in any station's schedule. So what's the big fuss about? Why don't we just skip it? Because it is really good. So come and meet the Nenets people!

Pace on EarthSession Leader **Jouko Salokorpi****Welcome to three places on our planet: China, Ireland and the Siberian tundra. We are going to explore the rhythm of life and consumption, the increasing speed of exploitation of our world. That sounds like a serious topic, but don't worry. It's really about the rhythm in the programmes. Does speed make a difference? Fast and fun, slow and hypnotic, or just showing some reindeer?****In Search of the Pope's Children**

52' / Ireland / Documentary - Factual

Director **Sarah Share**Presenters **Sarah Share, Ruán Magan**Shop Steward **Karen Michael**

Economics and the history of Ireland. An engaging presentation, and creative ways to transform heavy issues into amusing, fast-paced documentary. Is economics such a hard subject for a public broadcaster to handle that it has to be twisted into a speedy infotainment program to attract an audience?

Objective and Subjective Realities:**Personalizing the Past****Session Leader Carvin Eison**

What happens when a programme maker's personal interpretation and subjective point of view collide with historical fact? What effect can this collision have on the viewer's perception of the truth? Five very different works explore these and other interesting questions.

Souvenirs

75' / Israel / Documentary - Docu-Drama

Directors Shahar Cohen, Halil Efrat**Presenter Sharon Shamir****Shop Steward Jetske Spanjer**

An engaging and humorous journey by a father and son in search of the father's untold past. Did the filmmakers have any idea of what they were getting themselves into? How did making the film affect the family? Were there other stories that the father did not tell his sons?

Bare

11' / India / Documentary - Factual

Director / Presenter Santana Issar**Shop Steward Lupita Miranda**

Home video footage combined with recent phone conversations illustrate the filmmaker's feelings about her alcoholic father. The first in a four-part low-budget series called *Passing Conflicts*, *Bare* is a solid piece that hit us with its simple and provocative way of facing the past in order to deal with the present.

One Minute To Midnight

13' / Australia / Fiction - Animation

Director / Presenter Steve French**Shop Steward Jetske Spanjer**

This series of animated shorts presents vignettes from the lives of senior citizens with multicultural backgrounds. Many of the stories are joyful, some triumphant, others poignant. Are they educational, entertaining or both? Should they be used to creatively bridge programmes during the broadcast day?

Finnish Presidents

28' / Finland / Documentary - Docu-Drama

Director / Presenter Atro Lahtela**Shop Steward Claudia Schreiner**

Part of a series portraying Finnish presidents in their most challenging moments, the programme creatively interweaves archival material and re-enactment. The dialogue and personal thoughts featured are free interpretations of what went on behind the scenes. Do we really get a true picture of what happened?

At the End of the Furrow

10' / Mexico / Documentary - Docu-Drama

Director / Presenter Miguel Salgado**Shop Steward Carvin Eison**

This film commemorates a tragic event in recent Mexican history, welding staged scenes presented in black and white onto "real" footage of the event. The story is powerful and elegant in its simplicity and raises questions about enhancing history with drama, and about the credibility of archival material.

Access**Session Leader Rupsha Dasgupta**

Access to success. This session questions the right to cross boundaries while covering a topic. Entering a factory without permission, planting a hidden camera in a private room, accessing the personal life of a family through the children, or focusing on one child's traumatic experiences: Can we really go to any lengths to make a programme a big success?

My Life As A Child: Distant Dads

40' / United Kingdom / Documentary - Factual

Director Dermot Caulfield**Presenter Nicola Gibson, Tracy Jeune****Shop Steward Rupsha Dasgupta**

This programme is a kind of video diary, made for public viewing, of some children who live separated from their biological fathers. In front of and behind the camera, the kids discuss serious issues from their daily lives. But how do you gain access to children of that age? Are they old enough to understand what they are getting into?

Rosita

56' / Nicaragua / Documentary - Factual

Director Attie & Goldwater**Presenters Barbara Attie, Janet Goldwater****Shop Steward Vivi Mellegard**

The shocking case of a child rape in Nicaragua is handled fairly in a story which is politically charged, causing a national furore about abortion and the Catholic Church. How does the filmmaker gain access to the key players while protecting the child? What gives the programme maker the right to tell a sensitive story whose repercussions will remain long after the film crew has left?

Thursday 10th, 14:30–18:30 Blue Room

Afrochords Major - Riffs in African TV Voices

Session Leader **Monique Phoba, Sylvia Vollenhoven****African storytelling is unique... and TV is no different.****So of course public TV is developing at its own pace and with its own special style on the African continent.****From Cape to Cairo or from Dar to Dakar, regions and nations are constantly redefining their individual voices. Nowhere is the relationship between filmmakers and the TV bosses an easy one. But there is a new phenomenon on the Continent: private TV is challenging the status quo. A new Continental identity is being forged, a new language being invented. This session explores some bold African alternatives to traditional TV. Come and meet the future of African audiovisual storytelling.**

Panelists

Jean-Pierre Bekolo noted film director from Cameroon**Rehad Desai** Chair of the South African Screen Federation**Jihan El-Tahri** Secretary General of the Guild of African Filmmakers in the Diaspora**Tunde Kelani** ace cinematographer/ director from Nigeria**Florence Yameogo** award-winning filmmaker from Burkina Faso

Extracts & Episodes

Femmes battantes (Fighting Women)A co-production between eight African countries, TSR and CIRTEF. We've chosen a 24-minute episode: *The Go-between of Hope*, a story from Burkina Faso about an elderly woman who tries to protect widows against humiliating customs.**Abeni**

A unique collaboration between Yoruba speakers of Nigeria and Benin: the story of a difficult love affair between a Nigerian girl from a rich family and a young man from Benin whose parents were her family's servants.

When We Were Black

A coming-of-age story set against the backdrop of the June 1976 student uprisings in Soweto. South Africans are still struggling to capture the drama of their recent past. For young director Khalo Mathabane this film is very much about his own coming of age.

The Glow of White WomenA documentary that was part of a series called *Black On White*: black South African filmmakers – who often experienced life as “the other” – turn their lenses on white people and whiteness.**Les Saignantes (Bloodletting)**

Maverick Cameroonian director Jean-Pierre Bekolo has acquired a reputation as an innovator in African film. This is a superbly photographed, edited and scored sci-fi-action-horror hybrid about two young femmes fatales who set out to rid a futuristic country of its corrupt and sexually obsessed, powerful men.

Thursday 10th, 14:30–18:30 Green Room

Archiving the Truth

Session Leader **Kwame Akuffo-Anoff****Whose reality? Whose truth? As a filmmaker, is it possible to be passionate and still maintain a creative distance about a subject as profound and intense as religion or mass suicide? Your burden if you choose to travel this path is to constantly pose the question: Whose truth, whose reality, am I chronicling? The two films in this session provide some perspectives.****American Experience: Jonestown**

90' / United States / Documentary - Factual

Director / Presenter Stanley Nelson**Shop Steward Kwame Akuffo-Anoff**

What would drive a preacher to try to exercise messianic control over his congregation? This is not a film about psychoanalysis; it is a compelling narrative about what led to the death of over 900 members of the People's Temple in Guyana. Was it mass suicide or just plain murder?

The Battle of Chernobyl

94' / France / Documentary - Factual

Director / Presenter Thomas Johnson**Shop Steward Jo Raknes**

In April 1986 the fourth reactor at the Chernobyl nuclear power station exploded. For 8 months soldiers, miners and civilians worked around the clock to stop the spread of the radiation. Meanwhile, the truth about the lethal danger that threatened Northern Europe was suppressed. 3D images and archival footage that sparkles from radioactive exposure underline the deadly threat.

Friday 11th, 09:00–13:00 Red Room

Mind the Gap

Session Leader **Pat van Heerden**

Wikipedia is a different kind of encyclopaedia, where all netizens can add and edit definitions. Because all can participate, we can see evidence of the experiential gap between generations and cultures. TV also tries to close the gap between the programmes we produce for one platform and the many platforms that exist. How do we mind the gaps? Gap [noun]: 1. US-based fashion chain, named for the generation gap. 2. Gap: a synonym for any hole or opening, a chasm. 3. Gamer Advisory Panel, created by Sony Computer America. 4. Great Ape Project, aims to give all the rights and protections enjoyed by humans to every member of the great ape family.

Real Online

77' / Taiwan / Fiction - TV Movie

Director / Presenter **John Hsu**Shop Steward **Pat van Heerden**

A fiction film in which the protagonists live between an online game called “Real Online” and the “Real World.” The two worlds collide as our characters experience real emotion in the gaming world, which they then seamlessly transfer to the real world. A bit like our world?

Mothern

23' / Brazil / TV - Entertainment

Director **Luca Paiva**Presenter **Gil Ribeiro**Shop Steward **Jo Raknes**

This raw, straightforward series about four women who discover the real meaning of motherhood the hard way became a huge hit in Brazil. The inspiration came from a blog that speaks candidly about motherhood. This multi-platform synergy has given the series a witty and seemingly authentic tone. A hybrid of drama and docu-soap, *Mothern* is real tribute to its title and narrows the platform gap between blogs and television.

Cosmic Connexion

68' / France / TV - Entertainment

Directors **Anne Jaffrennou, Marie Cuisset**Presenter **Anne Jaffrennou**Shop Steward **William Gilcher**

The ultimate gap: not just an audience 45 light years away, but a concept combining live broadcast, e-mail and the web, while keeping ARTE’s multicultural and multilingual audience in mind. How would you sum up all of human experience in 68 minutes of television?

Friday 11th, 09:00–13:00 Blue Room

Playstation

Session Leader **Jetske Spanjer**

Get involved! Get off the couch! Laugh and think and press the button! This session will bring to light the various strategies public broadcasters use to get their audiences participating. How to address a spoiled audience grown lazy and cynical through all it has been fed? Will children need a different approach, and is the result condescending or uplifting? Your opinion counts and will make a difference.

Barda

27' / Denmark / Fiction - Series

Director **Mariella Harpelunde Jensen**Presenter **Mette Mailand**Shop Steward **Jouko Salokorpi**

Two kids invited on TV. Game master. Mission. Orks. Knights. Evil. Dragon. In other words: televised fantasy role play mixing documentary, fiction, and animation. At the end of this series Barda probably will be rescued from evil. But who will have nightmares?

Fata Morgana

59' / Belgium / TV - Entertainment

Director **Kurt Stevens**Presenter **Elly Vervloet**Shop Steward **Joan Carreras**

Each week a Belgian city is given a major task: earning stars while completing apparently very silly tasks. Through this easy process, broadcasters achieve two goals: they have thousands of contestants in a popular game show and are guaranteed high ratings. Most of the tasks involve national clichés. An opportunity for cultural exchange, or merely caricature? Would you find it funny if your country were parodied? Come and play and debate – and by the way, can you sing the Scottish national anthem?

Flanders Sports

29' / Belgium / TV - Magazine

Director **Maurice Hoeven**Presenter **Elly Vervloet**Shop Steward **Lidia Piechota**

Get your body moving! Sport is not only about sweating, rivalry and strained muscles. It can even be the opposite: relaxing, enjoyable, exhilarating. The best evidence: over 200,000 downloads of this programme as a podcast.

Friday 11th, 09:00–13:00 Green Room

Get Personal: Big voices in small worlds meet small windows on the big world

Session Leader Vivi Mellegard

What is it about a personal story that compels an audience to keep watching? How do these programmes take the viewer into the world of the main protagonist or narrator? We kick off with a big character, James Ellroy, who leads us into a murky underworld we find fascinating but depraved. The tone becomes more lyrical and charming in a film about Finnish economics. We go out strong with the emotional and feisty Shadya, whose story offers us a glimpse into the world of Arab Israelis.

James Ellroy: "American Dog"

53' / France / Documentary - Factual

Directors / Presenters Clara and Robert Kuperberg

Shop Steward Vivi Mellegard

Fans of Ellroy's books are in for a treat: a journey into the dark, ugly world of his obsession with murder, sex and violence. The film echoes the thriller style of Ellroy's novels as he becomes the detective in a very personal murder mystery: who killed his mother? How does the programme's candid approach grip the audience and make us care about Ellroy's quest to understand himself?

My Economic Life

30' / Finland / Documentary - Factual

Director / Presenter Jaana Puhakka

Shop Steward Karen Michael

An informative economics show in the guise of a personal exploration, by the subject/filmmaker, into the evolution of both her own and Finnish society's attitudes toward money over the past fifty years. Can a programme cover national and social history with such a personal approach? Is it meaningful for a broad television audience?

Shadya

53' / United States / Documentary - Docu-Drama

Director / Presenter Roy Westler

Shop Steward Béatrice Barton

Seventeen-year-old Arab-Israeli Shadya stands out. She is a karate world champion in a man's world and she definitely doesn't want to be like other Muslim women. Will she succeed in resisting social pressure? A strong character and months of shooting tell it all.

Friday 11th, 14:00–18:00 Red Room

Feed the Monster!

Session Leader Claudia Schreiner

There is a monster sitting in front of the television, hungry to be entertained, eager to be satisfied. What are we willing to do to feed this hungry monster, the audience? How far are we willing to push the limits of good taste, decency and humanity in order to achieve market shares? Are we the monster creating the appetite for voyeuristic pleasures? Should we instead be taking on the responsibility of saving the audience from its dark desires? Does the audience want to be saved?

Over My Dead Body

30' / Netherlands / Documentary - Factual

Director Martijn Nijboer

Presenter Hans Schwarz

Shop Steward Carvin Eison

This series enters the taboo zone of portraying ill and dying young people. Despite the participants' vulnerabilities, the programme treats them with respect while showing their desire to live and have fun. Using the docusoap format for such an intense topic seems to be a contradiction: how to keep a respectful distance while trying to satisfy the voyeuristic expectations of the audience? Will the entertaining format help attract a larger audience for such an important subject?

The Chief Referee

61' / Poland / TV - Interactive

Director / Presenter Robert Kowalski

Shop Steward Claudia Schreiner

This programme challenges the audience to participate in creating the show. The more active and creative the audience, the more interesting and attractive the programme. But unfortunately, it seems the audience might be compelled by dark forces and, if allowed expression, these forces come to the fore. Can an audience participate on live interactive TV in a manner that does not shame us all?

Let's Make A Baby

57' / United Kingdom / Documentary - Series

Director Helen Sage

Presenter Stuart Cabb

Shop Steward Béatrice Barton

In the crazy competitive world of formats how far are we ready to go to achieve good ratings? Maybe as far as airing a reality show that leads to birth? Of course, as we are public service we would never produce anything of that sort. Or would we?

11. PROGRAMMES BY TITLE

Thursday 10th, 09:30–13:30 Red Room

A Dirty Weekend in Hospital

Original Title A Dirty Weekend in Hospital**Original Language** English**Director** Nick Betts**Running Time** 59'**Producer** Nick Betts**Country** United Kingdom**Entered by** BBC - British Broadcasting Corporation**Genre** Documentary - Series**Produced by** BBC - British Broadcasting Corporation**Title of Series** Mischief**Broadcast by** BBC - British Broadcasting Corporation**Year of Production** 2005/2006**Date and Time** 19.01.2006

Mischief was an innovative and wildly ambitious series tackling topical and often serious issues by using humour combined with solid journalism. In *A Dirty Weekend in Hospital* – a film about MRSA – the big idea was to take 100 victims of the superbug and arrive en masse at 10 of the dirtiest hospitals with the worst MRSA records and start cleaning them up, unannounced and without permission. The challenge was to make a documentary that could be funny and hugely moving and respectful, while giving the audience an enticing proposition to watch rather than the usual worthy but often dull fare we see in most current affairs strands. The film created headlines in all the UK newspapers and caused a major uproar in the NHS at the highest levels. It won the Banff television festival and garnered numerous other awards and nominations.

Production Format Mini DV**Colour Standard** PAL**Aspect Ratio** 16:9**Other Key Staff** Stuart Cabb - Series Editor**Key Crew Size** 2**Days Shooting** 21**Days Editing** 40**Presenter** Stuart Cabb**Shop Steward** Saed Andoni**Contact** Nick Betts

BBC - British Broadcasting Corporation

BBC White City

W127TS London

United Kingdom

Phone +44 2087438000

nick.betts.01@bbc.co.uk

Tuesday 8th, 14:30–18:30 Green Room

Tuesday 8th, 09:00–13:00 Red Room

A Lesson in Discrimination

Original Title **La leçon de discrimination**Original Language **French**Running Time **45'**Country **Canada**Genre **Documentary - Current Affairs**Title of Series **Enjeux**Year of Production **2006**

A discrimination lesson in a third-grade classroom.

Director **Lucie Payeur**
 Producer **Lucie Payeur**
 Entered by **SRC - Société Radio-Canada**
 Produced by **SRC - Société Radio-Canada**
 Co-produced by **NFB, TSR - Télévision Suisse Romande**
 Broadcast by **SRC - Société Radio-Canada**
 Date and Time **27.09.2006**
 Production Format **Digital betacam**
 Colour Standard **NTSC (4,43)**
 Aspect Ratio **16:9**

Presenter **Lucie Payeur**
 Shop Steward **Karen Michael**

Contact **Lucie Payeur**
 Producer
 SRC - Société Radio-Canada
 1400 Boul René-Lévesque Est
 H2L2M2 Montreal QC
 Canada
 Phone +1 5145974163
 lucie_payeur@radio-canada.ca

Original Title **Un lloc estrany**
 Original Language **Catalan**
 Running Time **25'**
 Country **Spain**
 Genre **Documentary - Docu-Drama**
 Title of Series **Un lloc estrany**
 Year of Production **2006**
 Home Page **www.tv3.cat**

A Strange Place is an ironic, at times critical, and fun portrait of Catalonia and the Catalans by those who know them only too well. One and a half million pairs of foreign eyes are on the Catalans around the clock. They belong to immigrants who have settled in Catalonia over the last few years. After all, they need to learn about their new country's little foibles. The temptation of asking them what they found out proved irresistible. *A Strange Place* is a bit like a survival guide. In the series, 60 newcomers describe the natives and their odd customs, and what it takes to live with them. The newcomers speak their minds, talking about the Catalan idiosyncrasies that they find engaging, amusing, infuriating, or just plain weird. All in all, it's a wonderful opportunity to see oneself through the eyes of others.

Director **Fulvia Nicolas**
 Producer **Ruth Casanovas**
 Entered by **TV3 - Televisió de Catalunya**
 Produced by **TV3 - Televisió de Catalunya**
 Acquisition **Oriol Baquer TV3 - Televisió de Catalunya**
 Broadcast by **TV3 - Televisió de Catalunya**
 Date and Time **24.04.2006 21:40**
 Production Format **Digital betacam**
 Colour Standard **PAL**
 Aspect Ratio **4:3**
 Scriptwriter **Joan Pavia**
 Camera **Carles Diez**
 Editor **Juan Manuel España**
 Presenter **Fulvia Nicolas**
 Shop Steward **Saed Andoni**
 Contact **Fulvia Nicolas**
 TV3 - Televisió de Catalunya
 Carrer de la TV3 s/n
 08970 Sant Joan Despí
 Spain
 Phone +34 934999338
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 fnicolas.f@tv3.cat

Original Title **Un lloc estrany**
 Original Language **Catalan**
 Running Time **25'**
 Country **Spain**
 Genre **Documentary - Docu-Drama**
 Title of Series **Un lloc estrany**
 Year of Production **2006**
 Home Page **www.tv3.cat**

A Strange Place is an ironic, at times critical, and fun portrait of Catalonia and the Catalans by those who know them only too well. One and a half million pairs of foreign eyes are on the Catalans around the clock. They belong to immigrants who have settled in Catalonia over the last few years. After all, they need to learn about their new country's little foibles. The temptation of asking them what they found out proved irresistible. *A Strange Place* is a bit like a survival guide. In the series, 60 newcomers describe the natives and their odd customs, and what it takes to live with them. The newcomers speak their minds, talking about the Catalan idiosyncrasies that they find engaging, amusing, infuriating, or just plain weird. All in all, it's a wonderful opportunity to see oneself through the eyes of others.

Thursday 10th, 14:30–18:30 Green Room

American Experience: Jonestown

Original Title **American Experience: Jonestown**Original Language **English**Running Time **90'**Country **United States**Genre **Documentary - Factual**Title of Series **American Experience**Year of Production **2006**Home Page <http://www.pbs.org/wgbh/amex/jonestown>

On 17 November 1978, Congressman Leo Ryan traveled to an isolated rain forest in Guyana to investigate the concerns of his San Francisco-area constituents. Their alarming stories focused on a jungle compound known as Jonestown, a group called the People's Temple, and its leader, Rev. Jim Jones. According to news filtering back to America, U.S. citizens were being held against their will in prison-camp conditions. There were allegations of physical and sexual abuse and even rumors of a planned mass suicide. Congressman Ryan, an impassioned human rights advocate, decided to get the facts for himself. Within 48 hours, Ryan, Jones, and over 900 Jonestown settlers were dead: casualties of the largest mass murder-suicide in history. *American Experience* goes beyond the salacious headlines to provide a revealing portrait of Jones, his followers, and the times that produced the calamity in the Guyanese jungle.

Director **Stanley Nelson**Producer **Stanley Nelson**Entered by **WGBH - Educational Foundation**Produced by **WGBH - Educational Foundation**Broadcast by **PBS - Public Broadcasting Service**Date and Time **04.09.2006 21:00**Production Format **Betacam SP**Colour Standard **NTSC (3,58)**Aspect Ratio **16:9**Scriptwriter **Marcia Smith and Noland Walker**Camera **Michael Chin**Editor **Lewis Erskine**Other Key Staff **Noland Walker, co-producer**Presenter **Stanley Nelson**Shop Steward **Kwame Akuffo-Anoff**Contact **Stanley Nelson**

WGBH - Educational Foundation

125 Western Avenue

Boston, MA

02134

United States

Phone +1 6173005953

kdyer@scetv.org

Monday 7th, 14:30–18:30 Green Room

Director Sharat Raju
Producer Sharat Raju
Entered by Atomic 5 Productions
Produced by Atomic 5 Productions
Broadcast by ITVS - Independent Television Service
Date and Time 07.05.2006 21:00
Production Format 35mm
Colour Standard NTSC (3,58)
Aspect Ratio 2.35:1 (Cinemascope)
Scriptwriter Sharat Raju
Camera Matthew R. Blute
Editor Scott Rosenblatt
Days Shooting 6
Days Editing 54
Funding Sources American Film Institute, personal donations
Total Budget € 38,582
Presenter Sharat Raju
Shop Steward Kwame Akuffo-Anoff
Contact Sharat Raju
Atomic 5 Productions
401 S.Barrington ave. #107
Los Angeles, California
90049
United States
Phone +1 3105628779
kdyer@scetv.org

American Made

Original Title **American Made**Original Language **English**Running Time **25'**Country **United States**Genre **Fiction - TV Movie**Title of Series **Independent Lens**Year of Production **2006**Home Page <http://www.pbs.org/independentslens/americanmade/index.html>

Stranded in the middle of the desert on their way to the Grand Canyon, a Sikh American family has only one hope: the remote highway with the occasional car that drives by. Anant, the father, clad in his traditional turban, sticks out his thumb as a car approaches, hoping someone will stop and help. When car after car fails to stop, Ranjit, the teenage son, says no one will help them because his father looks like a terrorist, forcing the family to deal with issues of tradition, faith, conformity and sacrifice.

Thursday 10th, 09:30–13:30 Green Room

At the End of the Furrow

Original Title **Al Final del Surco**Original Language **Spanish**Running Time **10'**Country **Mexico**Genre **Documentary - Docu-Drama**Year of Production **2005**

On 28 June 1995 in Aguas Blancas village, Guerrero, Mexico, 45 countrymen were traveling in a truck which was attacked by state police. 15 men were killed and 22 were wounded. This case, like so many in Mexico, remained unknown until a police video of the ambush came out a year later and led to an investigation. The people responsible were never found; the case was closed. In 2005 I was writing the script for my first film-school film when I realized that the tenth anniversary of Aguas Blancas was hardly mentioned in the news. I remembered the video I had seen 9 years ago. My script took shape by reading the survivors' testimonies, and putting them together. Testimony and anecdote became dialogue and action. The shock these images caused me when I saw them again was so strong, I felt it was necessary to do something to show the reality from a survivor's point of view, and in this way, to create a living memory of the event.

Director **Miguel Salgado**
Producer **Inti Aldasoro**
Entered by **CCC, Mexico**
Produced by **CCC, Mexico**
Broadcast by **XEIPN TV Canal Once, Abrelatas**
Date and Time **13.09.0006 22:00**
Production Format **DVCAM or DVCPRO**
Colour Standard **PAL**
Aspect Ratio **16:9**
Scriptwriter **Miguel Salgado**
Camera **Barbara Ochoa**
Sound **Bernardo Arellano**
Editor **Miguel Salgado**
Other Key Staff **Ernesto Gómez Cruz, Octavio Castro, Javier Olivan, Shantal Franceschi, Eduardo Vilarreal, Federico Castillo, Alonso Borja**
Days Shooting **2**
Days Editing **5**
Presenter **Miguel Salgado**
Shop Steward **Carvin Eison**
Contact **Miguel Salgado**
CCC
Calz. Tlalpan 1670, Col. Country Club
Del. Coyoacán
09560 Santa María Iztapalapa
Mexico
Phone +52 5512539490
apollinare_@hotmail.com

Friday 11th, 09:00–13:00 Blue Room

Director **Mariella Harpelunde Jensen****Producer** **Mette Mailand****Entered by** **DR - Danish Broadcasting Corporation****Produced by** **Easy Film****Acquisition** **Easy Film****Broadcast by** **DR - Danish Broadcasting Company****Date and Time** **06.01.2007 09:15****Production Format** **IMX 50****Colour Standard** **PAL****Aspect Ratio** **16:9****Scriptwriter** **Martin Rauff/ Mariella Harpelunde Jensen****Camera** **Rene Gundesboel****Sound** **Anders Hermansen****Editor** **Thomas Ravn****Key Crew Size** **9****Days Shooting** **1****Days Editing** **5****Total Budget** **€ 400,000****Presenter** **Mette Mailand****Shop Steward** **Jouko Salokorpi****Contact** **Mariella Harpelunde Jensen**

Easy Film a/s

c/o Easy Film

Soelvgade 32

1307 Copenhagen

Denmark

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mariellajensen@yahoo.dk

Barda

Original Title **Barda II****Original Language** **Danish****Running Time** **27'****Country** **Denmark****Genre** **Fiction - Series****Title of Series** **Barda****Year of Production** **2006****Home Page** **www.dr.dk/Barda**

Barda is a role-playing game for kids, and a fantasy world where only kids can go. Two children meet up on a farm, from where they are taken through adventures in the woods by their gamemaster Martin. Here they meet Orks and other fantasy characters. Only through cooperation and by using their fantasy can the children complete the task and set *Barda* free. During the series they are to liberate *Barda* from the evil that threatens the good. The series is a mix of documentary, fiction and animation. Never seen before!

Thursday 10th, 09:30–13:30 Green Room

BareOriginal Title **Bare**Original Language **English**Running Time **11'**Country **India**Genre **Documentary - Factual**Title of Series **Passing Conflicts**Year of Production **2006**

This is the visual representation of an inner feeling.

Using home-video footage, the director expresses her attitude towards her alcoholic father. The sound track is an actual telephone conversation.

Director **Santana Issar**
 Producer/s **Public Service Broadcasting Trust**
 Entered by **Public Service Broadcasting Trust**
 Produced by **Public Service Broadcasting Trust**
 Co-produced by **Public Service Broadcasting Trust**
 Acquisition **Public Service Broadcasting Trust**
 Broadcast by **Doordarshan**
 Date and Time **13.10.2006 21:30**
 Production Format **Mini DV**
 Colour Standard **PAL**
 Aspect Ratio **4:3**
 Scriptwriter **Santana Issar**
 Sound **Pritam Das**
 Editor **Santana Issar & Pankaj Rishi Kumar**
 Original Work Author **Yes**
 Key Crew Size **3**
 Days Editing **20**
 Funding Sources **Public Service Broadcasting Trust**
 Total Budget **€ 772**

Presenter **Santana Issar**
 Shop Steward **Lupita Miranda**
 Contact **Santana Issar**
 PSBT - Public Service Broadcasting Trust
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 110013 New Delhi
 India
 Phone +91 1124355941
 Fax +91 3324648499
 rajivmehrotra1@gmail.com

Tuesday 8th, 09:00–13:00 Green Room

Directors **Isabel Requena, Rubén García, Alba Montaner**
 Producers **Yomeloguiso Produccions, XTVL - Xarxa de Televisions Locals**
 Entered by **Yomeloguiso Produccions**
 Produced by **Yomeloguiso Produccions**
 Co-produced by **XTVL - Xarxa de Televisions Locals**
 Broadcast by **XTVL - Xarxa de Televisions Locals**
 Date and Time **30.04.2006**
 Production Format **DVCAM or DVCPRO**
 Colour Standard **PAL**
 Aspect Ratio **4:3 false 16:9**
 Original Title **Paraules al vent: Max Besora**
 Original Language **Catalan**
 Running Time **15'**
 Country **Spain**
 Genre **Documentary - Series**
 Title of Series **Paraules al vent ("Blowing words")**
 Year of Production **2006**
 Home Page **www.yomeloguiso.net**

Blowing Words is a programme about literature in thirteen chapters. The aim is to treat the topic of writing in a dynamic, visual and imaginative way, closer to the documentary than to the studio programme. The chapter on Max Besora delves into his creative universe and discovers this young and uncensored poet.

 Contact **Alba Montaner**
 Yomeloguiso Produccions
 Sant Pere més alt 55, Baixos
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 Spain
 Phone +34 932105563
 Mobile +34 678451487
 albamontaner@yomeloguiso.net
 info@yomeloguiso.net
 www.yomeloguiso.net

Blowing Words: Max Besora

Tuesday 8th, 14:30–18:30 Green Room

But Still

Original Title **Doch**
 Original Language **German**

Running Time **80'**Country **Germany**Genre **Documentary - Performing Arts**Year of Production **2006**Home Page www.michelberger-film.de

Three women and three men are having a picnic. They talk about love, childhood, desires, God. A mixture of crying and laughing. But no small talk. The filmmakers have invited six people with Tourette's Syndrome, who did not know each other before, to meet and talk. The filmmakers don't interfere in their conversation, but they use the material they have shot in a highly manipulative way: edited together like a musical composition.

Directors **Erwin Michelberger, Oleg Tcherny**
 Producer **Erwin Michelberger**
 Entered by **Michelberger Film Produktion**
 Produced by **Michelberger Film Produktion**
 Co-produced by **ZDF/3sat**
 Broadcast by **ZDF/3sat**
 Date and Time **07.11.2006 22:25**
 Production Format **Digital betacam**
 Colour Standard **PAL**
 Aspect Ratio **4:3**
 Scriptwriter **Erwin Michelberger and Oleg Tcherny**
 Camera **Juystyna Feicht, Susumu Miyazu & Maria Goinda**
 Sound **Shinya Kitamaru**
 Editor **Oleg Tcherny**
 Key Crew Size **12**
 Days Shooting **14**
 Days Editing **60**
 Funding Sources **Filmstiftung NRW, Nordmedia Fonds**
 Total Budget **€ 200,000**

Presenter **Erwin Michelberger**
 Shop Steward **Lupita Miranda**

Contact **Erwin Michelberger**
 Michelberger Film Produktion
 Probsteigasse 41
 50670 Köln
 Germany
 Phone +49 221123391
 Fax +49 2215601561
 michelberger-film@netcologne.de

Monday 7th, 09:00–13:00 Blue Room

Director **Philippe Dutilleul**
 Producer **Jean Libon**
 Entered by **RTBF - Radio Télévision Belgique Française**
 Produced by **RTBF - Radio Télévision Belgique Française**
 Acquisition **Jean Libon RTBF - Radio Télévision Belgique Française**
 Broadcast by **RTBF - Radio Télévision Belgique Française**
 Date and Time **13.12.2006**
 Production Format **Digital betacam**
 Colour Standard **PAL**
 Aspect Ratio **16:9**
 Scriptwriter **Philippe Dutilleul, Nathalie Jacobs**
 Camera **RTBF - Radio Télévision Belgique Française**
 STAFF
 Sound **RTBF - Radio Télévision Belgique Française**
 STAFF
 Editor **Bruni/Delfontaine/Husson**
 Other Key Staff **Bernard Sauvenier, co-director**
 Original Work Author **Philippe Dutilleul**
 Funding Sources **RTBF - Radio Télévision Belgique Française**
 Presenter **Philippe Dutilleul**
 Shop Steward **Karen Michael**
 Contact **Dutilleul Philippe**
 RTBF - Radio Télévision Belgique Française
 52, Bd. Reyers
 1044 Brussels
 Belgium
 Phone +32 27372734
 Mobile +32 476474667
 philippedutilleul@skynet.be

Bye Bye Belgium

Original Title **Bye Bye Belgium**
 Original Language **French**
 Running Time **95'**
 Country **Belgium**
 Genre **Fiction - TV Movie**
 Year of Production **2006**

Wednesday, 13 December 2006, 8:15 PM: the live studio broadcast of RTBF's weekly news magazine *Front Page Questions*. The anchor has just begun his presentation when the programme is interrupted by a special news bulletin. According to the star journalist, the Flemish parliament has voted to separate from the Kingdom of Belgium. The King has fled as a refugee and the country is in chaos. Daddy's Belgium is dead, confirming long-held fears. Politicians, artists, sports celebrities, people in the streets comment and express their feelings, including the RTBF TV manager himself. This historical moment generates incredibly high ratings. Until the programme is exposed as a fake, and French-speaking Belgian politicians call for the RTBF chief's dismissal.

Friday 11th, 09:00–13:00 Blue Room

Cash

Original Title **Cash**
 Original Language **Italian**
 Running Time **15'**
 Country **Switzerland**
 Genre **TV - Entertainment**
 Title of Series **CASH**
 Year of Production **2006**

Cash is a game show on the road. Clarissa asks people on the city streets if they want to win 1000 Swiss francs. It's easy: they only have to answer ten questions correctly...

Director **Nicola Rusconi**
 Producer **Augusto Chollet**
 Entered by **TSI - Televisione Svizzera**
 Produced by **TSI - Televisione Svizzera**
 Broadcast by **TSI - Televisione Svizzera**
 Date and Time **31.07.2006 20:40**
 Production Format **DVCAM or DVCPRO**
 Colour Standard **PAL**
 Aspect Ratio **4:3**
 Scriptwriter **Nicola Rusconi**
 Sound **Graziano Monzeglio**
 Editor **Nicola Rusconi**
 Original Work Author **Nicola Rusconi**
 Key Crew Size **5**
 Days Shooting **1**
 Days Editing **2**

Presenter **Augusto Chollet**
 Shop Steward **Jetske Spanjer**

Contact **Nicola Rusconi**
 TSI - Televisione Svizzera
 Casella postale
 6903 Lugano
 Switzerland
 Phone +41 918035111
 nicola.rusconi@rtsi.ch

Tuesday 8th, 14:30–18:30 Red Room

Chimps Are People Too

Original Title **Chimps Are People Too**
 Original Language **English**
 Running Time **49'**
 Country **United Kingdom**
 Genre **Documentary - Factual**
 Title of Series **HORIZON**
 Year of Production **2006**

Danny Wallace is on a mission to convince the world that chimps are people too. He believes the time has come to make our hairy relatives part of the family. Our primate brethren share 99.4% of our DNA and are more closely related to us than they are to gorillas. So shouldn't they be granted the same rights as people? Armed with the latest scientific evidence, Danny travels the globe to quiz primatologists, philosophers, animal-rights lawyers and chimpanzees to investigate whether or not chimps should be classed as people. The reason for this scientific showdown is simple: if chimps can talk, cook and reason, they must be people, thinks Danny. But some scientists disagree, despite the fact that they are the very people who have discovered that chimps can do these things.

Director **Dick Taylor**
 Producer **Dick Taylor**
 Entered by **BBC - British Broadcasting Corporation**
 Produced by **BBC - British Broadcasting Corporation**
 Broadcast by **BBC 2 - British Broadcasting Corporation**
 Date and Time **10.10.2006 21:00**
 Production Format **Digital betacam**
 Colour Standard **PAL**
 Aspect Ratio **16:9**
 Scriptwriter **Dick Taylor**
 Camera **Jon Sayers**
 Editor **Sheryl Sandler**
 Funding Sources **BBC & BBC Worldwide**
 Presenter **Dick Taylor**
 Shop Steward **Saed Andoni**
 Contact **Dick Taylor**
 BBC - British Broadcasting Corporation
 Rm 5110, 201 Wood Lane
 White City
 W12 7TS London
 United Kingdom
 Phone +44 2087524288
 dick.taylor@bbc.co.uk

Thursday 10th, 14:30–18:30 Red Room

China Blue

Original Title **China Blue**
 Original Language **Mandarin, Cantonese, English**
 Running Time **53'**
 Country **United States**
 Genre **Documentary - Current Affairs**
 Title of Series **Independent Lens**
 Year of Production **2005**
 Home Page www.pbs.org/independentslens
www.teddybearfilms.com

China Blue takes us on a poignant journey inside a jeans factory. The working conditions Jasmine and her teenage friends must endure are harsh beyond imagination. They are also unlawful by international standards, and tensions in the factory are running high. So when the factory owner strikes a deal with a Western client and demands around-the-clock production to meet the deadline, a confrontation becomes inevitable. Shot clandestinely in China under difficult conditions, this is a deep-access account of what both China and the international retail companies don't want us to see: how the clothes we buy are actually made.

Director **Micha Peled**
 Producer **Micha Peled**
 Entered by **Teddy Bear Films**
 Produced by **Teddy Bear Films**
 Co-produced by **ITVS - Independent Television Service**
 Broadcast by **PBS - Public Broadcasting Service**
 Date and Time **31.03.2007 22:00**
 Production Format **Digital betacam**
 Colour Standard **NTSC (3,58)**
 Aspect Ratio **16:9**
 Camera **Micha Peled/Song Chen**
 Sound **Composer Miriam Cutler**
 Editor **Manuel Tsingaris**
 Other Key Staff **Associate Producer Song Chen**
 Presenter **Micha Peled**
 Shop Steward **Saed Andoni**
 Contact **Micha Peled**
 Teddy Bear Films
 690 5th street
 94107 San Francisco, CA
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 Phone +1 4153491796
 kdyer@scetv.org

Tuesday 8th, 14:30–18:30 Green Room

Choice II

Original Title **Choice II**
 Original Language **Multi (but predominantly Zulu)**
 Running Time **24'**
 Country **South Africa**
 Genre **TV - Talk Show**
 Title of Series **Choice II - Ep title: Gender Violence**
 Year of Production **2006**

Choice is a series aimed at youth and a joint initiative of the South African government's HIV/AIDS communication campaign and the SABC. *Choice* gives thought and attention to the huge dilemmas South African youth are facing, and provides some expertise from people with the necessary training and/or experience. The talk show features real people confronting a dilemma. We first see them at their homes, where they tell us their stories, and again when they meet with an audience of contemporaries and advisors to discuss their choices. After weighing all the advice, the person makes a choice. In the following episode, we find out the results of that choice. *Choice* is characterized by honest and open discussion of sex, faithfulness, love, peer pressure and money – which are usually private issues. By filming in a public venue we're saying that as long as these issues contribute to the spread of HIV and AIDS and other youth-related issues they need to be spoken about in public.

Director **Ernie Vosloo**
 Producer **Ernie Vosloo**
 Entered by **Ochre Media (pty) Ltd**
 Produced by **Ochre Media (pty) Ltd**
 Broadcast by **SABC 1 - South African Broadcasting Corporation**
 Date and Time **19.09.2006 18:30**
 Production Format **Betacam SP**
 Colour Standard **PAL**
 Aspect Ratio **4:3**
 Scriptwriter **Sechaba Morejеле**
 Camera **Obeco**
 Sound **Go Boy Productions, Obeco**
 Editor **Muzi Mthabela & Keabetwe Modiko**
 Other Key Staff **Line Producer: Pearl Munonde Senior Researcher: Sipho Gogotya**
 Key Crew Size **14**
 Presenter **Ernie Vosloo**
 Shop Steward **Rupsha Dasgupta**
 Contact **Ernie Vosloo**
 Ochre Media (pty) Ltd
 The Mills, 66 Carr Street (cnr Quinn)
 Newtown
 2001 Johannesburg
 South Africa
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 Fax +41 118337454
 Mobile +41 0837003800
 ernie@ochre.co.za

Tuesday 8th, 09:00–13:00 Green Room

Classical Masterpieces – 1 “An Alpine Symphony” by Richard Strauss

Original Title **Monumente der Klassik - Folge 1:**

“Eine Alpensinfonie” von Richard Strauss

Original Language **German**Running Time **26'**Country **Germany**Genre **Documentary - Performing Arts**Title of Series **Kent Nagano Conducts Classical****Masterpieces**Year of Production **2006**Home Page www.dw-world.de/dw/0,2142,9697,00.html

Six master composers, six symphonies, a top orchestra and its star conductor: these are the main ingredients of this exceptional production, a documentary full of visual and technical innovation. The six-part series presents music from Mozart's Symphony No. 41 (the “Jupiter” Symphony), Beethoven's Symphony No. 3 (“Eroica”), Schumann's Symphony No. 3 (“Rheinisch”), Brahms' Symphony No. 4, Bruckner's Symphony No. 8 and “An Alpine Symphony” by Richard Strauss. One special feature: the entertaining animated sequences, which show episodes from the lives of the composers. This element is designed to draw the viewer into the worlds of the composers. All the dialogues are based on original quotations from the composers themselves and their contemporaries. Conductor Kent Nagano explains the importance of each work, and where the emphasis lies in his interpretation.

Directors **Oliver Becker, Ellen Fellmann**Producers **Rolf Rische, Bernhard Fleischer**Entered by **DW - Deutsche Welle**Produced by **BFMI - Bernhard Fleischer Moving Images**Co-produced by **Unitel gmbh & co. kg, Rundfunk**

Orchester und Chöre gmbh Berlin

Acquisition **Rolf Rische DW - Deutsche Welle**Broadcast by **DW - Deutsche Welle**Date and Time **22.07.2006 17:30**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **4:3**Scriptwriter **Rolf Rische, Reiner Schild, Christian Berger**Camera **Henning Brümmer, Jörg Jeschel**Sound **Martin Sauer**Editor **Bernd Euscher**Other Key Staff **Martin Mißfeldt, Gerhard Hahn**Key Crew Size **30**Days Shooting **6**Days Editing **10**Total Budget **€ 100,000**Presenter **Rolf Rische**Shop Steward **Joan Carreras**Contact **Oliver Becker**

BFMI - Bernhard Fleischer Moving Images

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Germany

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becker@rostrot.com

Friday 11th, 09:00–13:00 Red Room

Cosmic Connexion

Original Title **Cosmic Connexion**Original Language **French**Running Time **68'**Country **France**Genre **TV - Entertainment**Year of Production **2006**Home Page www.cosmicconnexion.comwww.arte.tv/fr/connaissance-decouverte/CosmicConnexion/1044078.html

In the 1970s, the American space probes Pioneer and Voyager were sent off carrying a message for any intelligent life forms they might meet. More than thirty years later, a television channel launches another hopeful signal into the sky. In autumn 2006, the European space programme put the COROT satellite into orbit. One of its main missions was to look for extrasolar planets, including so-called telluric planets, which are similar to the Earth. On 30 September at 20:45 a special programme was shown on ARTE and simultaneously beamed into space by a CNES (French Space Center) antenna. The substance of the programme is formed by the most incredible exchanges between Earth and space: fiction and documentary film excerpts, drawings, songs, animation, archives, and webcam images. With this programme, we put the tremendous communication tool of radio waves to good use: they carry the images and sounds of *CosmicConnexion* at the speed of light over astronomical distances.

Directors **Anne Jaffrennou, Marie Cuisset**Producer **Cargo Films**Entered by **ARTE France**Produced by **Cargo Films**Acquisition **Carine Leblanc Cargo Films**Broadcast by **ARTE France**Date and Time **30.09.2006 20:45**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **4:3**Scriptwriter **Anne Jaffrennou & Marie Cuisset**Editor **Jean-Gabriel Périot**Other Key Staff **Animated presentation directed****by Caleb Krivoshey**Days Shooting **26**Days Editing **15**Funding Sources **ARTE France, Centre National de la Cinématographie, Région Midi-Pyrénées, EADS, Centre National d'Etudes Spatiales (French Space Agency)**Total Budget **€ 1,002,789**Presenter **Anne Jaffrennou**Shop Steward **William Gilcher**Contact **Marie Cuisset**

Cargo Films

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Wednesday 9th, 14:00–16:00 Blue Room

Detective Montalbano: Find the Lady

Original Title **Il Commissario Montalbano:****il gioco delle tre carte**Original Language **Italian**Running Time **97'**Country **Italy**Genre **Fiction - TV Movie**Year of Production **2006**

Home Page

RAI Television has produced fourteen telefilms adapted from crime author Andrea Camilleri's novels featuring Commissario Montalbano, which have been translated into over thirty languages. In this episode, *Find the Lady*, the death of local construction magnate Girolamo Cascio leads detective Montalbano back to the murder of Cascio's leading competitor, Giacomo Alletto. Alletto was shot and killed two decades earlier and Rocco Pennisi, Alletto's partner, was sent to prison for the crime. But Montalbano discovers that it was Renata Dimora, Alletto's beautiful wife and Pennisi's lover, who masterminded the murder: together with Cascio, who later committed suicide after refusing to give money to the hired killer used to murder Alletto...

Director **Alberto Sironi**Producer **Luca Milano**Entered by **RAI - Radiotelevisione Italiana**Produced by **RAI Fiction - Radiotelevisione Italiana**Broadcast by **RAI Uno - Radiotelevisione Italiana**Date and Time **13.03.2006 21:00**Production Format **35mm**Colour Standard **PAL**Aspect Ratio **4:3**Presenter **Alberto Sironi**Shop Steward **Michel F. Gélinas**Contact **Alberto Sironi**

Palomar

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00195 Rome

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milano@rai.it

Monday 7th, 09:00–13:00 Green Room

Dresden

Original Title **Dresden**Original Language **German**Running Time **90'**Country **Germany**Genre **Fiction - TV Movie**Year of Production **2006**Home Page www.dresden.zdf.deDirector **Roland Suso Richter**Producers **Nico Hofmann, Sascha Schwingel**Entered by **ZDF - Zweites Deutsches Fernsehen**Produced by **Teamworx**Co-produced by **EOS Entertainment gmbh**Broadcast by **ZDF - Zweites Deutsches Fernsehen**Date and Time **05.03.2006 20:15**Production Format **16mm**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Stefan Kolditz**Camera **Holly Fink**Sound **Harald Kloser, Thomas Wanker**Editor **Bernd Schlegel**Other Key Staff **Heike Hempel (commissioning editor) Thomas Stammer, Denis Behnke, Karl Heinz Boching, Lucia Faust, Carolin Haasis**Days Shooting **68**Total Budget **€ 10,000,000**Presenter **Sascha Schwingel**Shop Steward **Béatrice Barton**Contact **Roland Suso Richter**

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Friday 11th, 09:00–13:00 Blue Room

Fata Morgana

Original Title **Fata Morgana**Original Language **Dutch**Running Time **59'**Country **Belgium**Genre **TV - Entertainment**Title of Series **Fata Morgana**Year of Production **2006**Home Page www.een.be

Fata Morgana is a thirteen-part entertainment programme in which each week a city is given a major mission: to earn five stars by successfully completing five challenges. The inhabitants carry out – and hopefully succeed in – their tasks on their own. The key people organize, coordinate the research and find others who want to work day and night for one week. The whole town shares the fever of the race to success. This programme managed to bring together the entire population of different small towns and cities throughout Flanders. Can television have a real social impact?

Director **Kurt Stevens**Producer **Elly Vervloet**Entered by **VRT - Vlaamse Radio en Televisie**Produced by **VRT - Vlaamse Radio en Televisie**Acquisition **Linda De Leeuw VRT - Vlaamse Radio en Televisie**Broadcast by **VRT - Vlaamse Radio en Televisie**Date and Time **02.07.2006 20:30**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Original Work Author **Sultan Sushi**Key Crew Size **20**Days Shooting **6**Days Editing **6**Funding Sources **Public Grant**Presenter **Elly Vervloet**Shop Steward **Joan Carreras**Contact **Kurt Stevens**

VRT - Vlaamse Radio en Televisie

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john.vanreckem@vrt.be

Thursday 10th, 09:30–13:30 Green Room

Finnish Presidents

Original Title **Presidentit: Uhrattu presidentti**Original Language **Finnish**Running Time **28'**Country **Finland**Genre **Documentary - Docu-Drama**Title of Series **Risto Ryti: The Sacrificed President**Episode Number **5**Total Episodes **10**Year of Production **2005**

10 x 28 minute docudrama about Finnish presidents at fateful turns in the country's history: moments when both the country and its head of state were at stake. These moments have put to the test the president's wisdom, decision-making skills and strategic eye, but also the man as a human being. The series retells one decisive moment in the lives of ten Finnish presidents from Ståhlberg to Ahtisaari. These moments also shed light on the history of this young republic. This episode, *The Sacrificed President*, is about Risto Ryti. The war is ending and Germany's loss seems inevitable. The Soviet Union is advancing in southern Karelia and expects to be in Helsinki in three weeks. The Soviets require Finland to surrender, unconditionally. Germany's foreign minister arrives in Helsinki. Germany wants Finland to fight alongside Germany and to refuse a separate peace pact. President Risto Ryti is between two fires. The events take place on 25 June 1944, Midsummer Day.

Director **Atro Lahtela**Producer **Anneli Pallas**Entered by **YLE - Finnish Broadcasting Company**Produced by **YLE - Finnish Broadcasting Company**Acquisition **Anneli Pallas YLE - Finnish Broadcasting Company**Broadcast by **YLE - Finnish Broadcasting Company**Date and Time **28.12.2005 20:00**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Anneli Kanto**Camera **Arto Kaivanto**Sound **Tomi Dahlman, Jussi Olkinuora**Editor **Inga Bergström-Rausku**Other Key Staff **Archive research: Erja Sievinen**Original Work Author **Eero Silvasti**Key Crew Size **22**Days Shooting **4**Days Editing **11**Total Budget **€ 38,000**Presenter **Atro Lahtela**Shop Steward **Claudia Schreiner**Contact **Atro Lahtela**

Director

YLE - Finnish Broadcasting Company

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Thursday 10th, 09:30–13:30 Red Room

Flags on Mars: God Bless Sex

Original Title **Banderas en Marte: Bendito sea el sexo**Original Language **Spanish**Running Time **26'**Country **Colombia**Genre **Documentary - Series**Title of Series **Flags on Mars**Year of Production **2006**Home Page www.banderasenmarte.com

When the priest said “now you are man and wife,” Edilberto and Cristina had been having sex for a long time. Both considered good sex an excellent reason to get married, and today they are a young solid couple, united by love. At fourteen, Nydia had sex with her boyfriend for the very first time in her life. She said it felt wonderful, not only physically but also emotionally. Nydia understood, however, that she was into women and not into men. For her, the popular image according to which lesbians are sexually passive and sex is not important for them is only a cliché. In this chapter of the series, these and other youngsters express themselves about a topic they love: sex. They tell us, why, with whom, and when to have it. We hear the voice of those who have never had sex, those who love it, those who only have sex when in love, those who like men and women as well. It is all about voiceless youngsters talking boldly about sex.

Original Title **Banderas en Marte: Bendito sea el sexo**
 Original Language **Spanish**
 Running Time **26'**
 Country **Colombia**
 Genre **Documentary - Series**
 Title of Series **Flags on Mars**
 Year of Production **2006**
 Home Page www.banderasenmarte.com

Director **Claudia Bermudez**
 Producer **Alexandra Reyes**
 Entered by **Unimedios Universidad Nacional de Colombia**
 Produced by **Unimedios Universidad Nacional de Colombia**
 Broadcast by **Señal Colombia**
 Date and Time **14.10.2006 20:30**
 Production Format **DVCAM or DVCPRO**
 Colour Standard **NTSC (4,43)**
 Aspect Ratio **4:3**
 Scriptwriter **Delio Aparicio**
 Camera **Hugo Arias**
 Sound **Juan Mauricio Piñeros**
 Editor **Guillermo Arias**
 Other Key Staff **Film maker John Sánchez Castiblanco**
 Presenters **Claudia Bermudez, Alexandra Reyes**
 Shop Steward **William Gilcher**
 Contact **Claudia Bermudez**
 Unimedios Universidad Nacional de Colombia
 Transversal 38a no.40-04
 Bogota
 Colombia
 Phone +57 13165400
 acreyesv@unal.edu.co

Friday 11th, 09:00–13:00 Blue Room

Director **Maurice Hoeven**Producer **Geertrui De Clerck**Entered by **VRT - Vlaamse Radio en Televisie**Produced by **Caviar TV**Broadcast by **VRT - Vlaamse Radio en Televisie**Date and Time **18.11.2006 17:30**Production Format **Betacam SP**Colour Standard **PAL**Aspect Ratio **16:9**Camera **Thomas Fadeux**Sound **Toon Echelpoels**Editor **Michaël Wijmans**Other Key Staff **Marjelle Dazler**Key Crew Size **6**Days Shooting **5**Days Editing **4**Funding Sources **VRT VRT - Vlaamse Radio en Televisie Public Grant**Total Budget **€**Presenter **Elly Vervloet**Shop Steward **Lidia Piechota**Contact **Maurice Hoeven**

Caviar TV

Horizonpark iii - Gebouw 11

1000 Brussels

Belgium

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karl@caviar.be

Flanders Sports

Original Title **Vlaanderen sportland**Original Language **Dutch**Running Time **29'**Country **Belgium**Genre **TV - Magazine**Title of Series **Vlaanderen sportland**Year of Production **2006**

Flanders Sports is not an ordinary sports programme. It aims not only to provide information about sports, it also wants to stimulate people to practice sport themselves. When the “Start running” podcast was launched in Flanders, no one could imagine that it would be such a huge success. The episodes were downloaded more than 200,000 times. Thousands of people were running with presenter Evy Gruyaert on their podcast. Because of this success, a second series was broadcast, on the theme of swimming. The Flanders Sports podcast was a pioneering project for the public broadcaster in the sense that so far, only podcasts of existing programmes had been made. This was the first time that completely new content was created for a podcast. The result was not only that thousands of people started to run, but that thousands also began to podcast for the first time in their lives.

Tuesday 8th, 09:00–13:00 Green Room

Girl in a Mirror

Original Title **Girl in a Mirror**Original Language **English**Running Time **55'**Country **Australia**Genre **Documentary - Performing Arts**Year of Production **2005**

Girl In A Mirror traces the life of photographer Carol Jerrems, a revolutionary Australian artist who died in 1980 at the age of 31. The documentary uses Jerrems' photographs, short films and writings, as well as interviews with friends and colleagues, to reconstruct her life and draw the audience into her world. This film traces Jerrems' rapid rise from gifted student to fully fledged, taboo-shattering artist, intercutting her own meticulous documentation, images and journals of her slow demise from a rare blood-related cancer.

Director **Kathy Drayton**Producer **Helen Bowden**Entered by **ABC - Australian Broadcasting Corporation**Produced by **Toi-Toi Films**Broadcast by **ABC - Australian Broadcasting****Corporation**Date and Time **26.11.2005 21:30**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Presenter **Helen Bowden**Shop Steward **Lidia Piechota**Contact **Kathy Drayton**

Toi-toi Films

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Monday 7th, 09:00–13:00 Red Room

Director **Rodrigo Ivan Sepulveda**Producer **Rodrigo Ivan Sepulveda**Entered by **Cielito Producciones**Produced by **TVN - Television Nacional de Chile**Co-produced by **Cielito Producciones**Broadcast by **TVN - Television Nacional de Chile**Date and Time **05.01.2007 12:43**Production Format **DVCAM or DVCPRO**Colour Standard **NTSC (3,58)**Aspect Ratio **4:3**Scriptwriter **Rodrigo Ivan Sepulveda, Juan Andres Condon**Camera **Rodrigo Ivan Sepulveda**Sound **Alian Gedda**Editor **Juan Andres Condon**Other Key Staff **Silvia Quiroga, Morita Bastias**Original Work Author **Rodrigo Ivan Sepulveda**Key Crew Size **10**Days Shooting **40**Days Editing **30**Total Budget **€ 20**Presenters **Rony Goldschmied, Rodrigo Ivan Sepulveda**Shop Steward **Graeme Isaac**Contact **Rodrigo Ivan Sepulveda**

Cielito Producciones

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Guilty or Not Guilty / The Nayadet Case

Original Title **Culpable o Inocente**Original Language **Spanish**Running Time **45'**Country **Chile**Genre **Documentary - Factual**Title of Series **Guilty or not Guilty**Year of Production **2006**Home Page <http://programas.tvn.cl/culpa-bleoinocente/2006/>

Nayadet is accused of trafficking drugs. All the evidence seems to prove she is guilty. For the first time in the history of Chilean television, we will see a criminal judgment broadcast. An exhaustive documentary follow-up of district attorneys, defenders, victims and the accused. Today the audience can be present in the courtroom and find out who is guilty or not guilty.

Wednesday 9th, 09:00–13:00 **Green Room**

Hide and Seek

Original Title Hide and Seek**Original Language** English**Running Time** 49'**Country** Ireland**Genre** Fiction - Series**Title of Series** Hide and Seek**Year of Production** 2005 - 2006

Sometimes drama can deal with issues far better than current affairs or documentary. In this four-part series, Irish TV deals with a sensitive subject in a beautifully executed drama. Every year in Ireland children are taken from their homes in custody disputes. Husbands and wives spirit their children away and hide them from the other parent. This visually arresting series shot on a very tight schedule gets to the heart of the psyche of what can make any parent do the unthinkable. Taking place over 4 days, involving 4 main characters with a strong supporting cast, this contemporary series follows events in the life of the Holden family. The main focus, however, is on Paul Holden, a man suffering from trauma about a childhood tragedy he witnessed.

Director Dearbhla Walsh
Producer David Collins
Entered by RTÉ - Radio Telefís Éireann
Produced by RTÉ - Radio Telefís Éireann
Acquisition RTÉ - Radio Telefís Éireann
Broadcast by RTÉ - Radio Telefís Éireann
Date and Time 20.03.2006 21:30
Production Format Digital betacam
Colour Standard PAL
Aspect Ratio 16:9
Scriptwriter Ted Gannon
Camera Owen Mcpolin
Sound Brendan Deasy
Editor Ben Yeates
Key Crew Size 40
Days Shooting 10
Days Editing 15
Funding Sources RTÉ / Section 481 Tax incentive
Film Fund
Total Budget € 825,000
Presenter Dearbhla Walsh
Shop Steward Karen Michael
Contact Dearbhla Walsh
Accomplice Television
The Barracks, 76 Irishtown Road
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office@accomplice-tv.com

Wednesday 9th, 09:00–13:00 **Red Room**

Hip Hop: Beyond Beats and Rhymes

Original Title Hip Hop: Beyond Beats and Rhymes**Original Language** English**Running Time** 60'**Country** United States**Genre** Documentary - Factual**Title of Series** Independent Lens**Year of Production** 2006**Home Page** http://www.pbs.org/independents/hiphop/about_hiphop.htm**Director** Byron Hurt**Producer** Byron Hurt**Entered by** God Bless the Child Productions**Produced by** God Bless the Child Productions**Broadcast by** Independent Lens on PBS**Date and Time** 20.02.2007 22:00**Production Format** Mini DV**Colour Standard** NTSC (3,58)**Aspect Ratio** 4:3**Editor** Sabrina Schmidt Gordon**Other Key Staff** Co-Producer: Sabrina Schmidt Gordon**Presenter** Byron Hurt**Shop Steward** Lidia Piechota**Contact** Byron Hurt

God Bless the Child Productions

ITVS - Independent Television Service

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United States

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bhurt1@mac.com

Hip-Hop: Beyond Beats & Rhymes provides a riveting examination of manhood, sexism, and homophobia in hip-hop culture. Director Byron Hurt, former star college quarterback, longtime hip-hop fan, and gender violence prevention educator, conceived the documentary as a “loving critique” of a number of disturbing trends in the world of rap music. He pays tribute to hip-hop while challenging the rap music industry to take responsibility for glamorizing destructive, deeply conservative stereotypes of manhood. The documentary features revealing interviews about masculinity and sexism with rappers such as Mos Def, Fat Joe, Chuck D, Jadakiss, and Busta Rhymes, hip-hop mogul Russell Simmons, and cultural commentators such as Michael Eric Dyson and Beverly Guy-Shetfall. Critically acclaimed for its fearless engagement with issues of race, gender violence, and the corporate exploitation of youth culture.

Thursday 10th, 09:30–13:30 Blue Room

In Search of the Pope's Children

Original Title **In Search of the Pope's Children**Original Language **English**Running Time **52'**Country **Ireland**Genre **Documentary - Factual**Title of Series **In Search of the Pope's Children**Year of Production **2006**Home Page <http://www.rte.ie/tv/insearchofthepopeschildren/webchat.html>

In 2006, *The Pope's Children* was a runaway Irish bestseller by TV pundit and economist David MacWilliams – the man credited with inventing the catch phrase “Celtic Tiger” for the booming Irish economy. The book dealt with the economics of Ireland's boom times in a witty and incisive, but non-politically correct manner. As a follow-up, RTÉ commissioned a three-part authored series that explored MacWilliam's themes, and was also presented by him. The result is a visually slick, part-dramatized walk through Ireland's Celtic Tiger. It was shown in prime time and drew huge audiences. Economics can be entertaining.

Director **Sarah Share**
 Producer **Ruán Magan**
 Entered by **RTÉ - Radio Telefís Éireann**
 Produced by **Tyrone Productions Limited**
 Broadcast by **RTÉ One - Radio Telefís Éireann**
 Date and Time **06.11.2006 21:30**
 Production Format **Digital betacam**
 Colour Standard **PAL**
 Aspect Ratio **16:9**
 Scriptwriter **Niall Murphy**
 Camera **Colm Whelan**
 Sound **Mick Cassidy**
 Editor **Bob Caldwell**
 Other Key Staff **David McWilliams (Presenter)**
 Adapted from **The Pope's Children (Book)**
 Original Work Author **David McWilliams**
 Key Crew Size **10**
 Days Shooting **12**
 Days Editing **25**
 Funding Sources **RTÉ - Radio Telefís Éireann**
 Total Budget **€ 126,000**
 Presenters **Sarah Share, Ruán Magan**
 Shop Steward **Karen Michael**
 Contact **Sarah Share**
 Tyrone Productions limited
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 Ireland
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 Fax +353 16627217
 info@tyrone-productions.ie

Tuesday 8th, 14:30–18:30 Green Room

In Treatment

Original Title **Betipul**
 Original Language **Hebrew**
 Running Time **30'**
 Country **Israel**
 Genre **Fiction - Series**
 Year of Production **2005**

A groundbreaking new format that takes viewers on a journey through the intriguing and fascinating world of psychotherapy. A unique drama that follows five ongoing psychotherapy patients through nine sessions each, all shot in the therapist's clinic. Each day of the week is dedicated to one person's therapy session. Monday: Na'ama is a beautiful young woman who falls in love with Ruben and draws him into deep confusion that leads him to question both his personal and professional life. Tuesday: Yadin, an air force pilot, suspended from the army after bombing civilians during a military operation. Wednesday: Ayala, a suicidal seventeen-year-old Olympic gymnast. Thursday: Michael and Orna, a couple attempting to rehabilitate their fragile marriage. Friday: Ruben meets with his supervisor from his early years as a therapist. During these Friday sessions, Ruben deals with his own problems: his patients, his professional life and his crumbling personal affairs.

Director **Hagai Levi**
 Entered by **Sheleg Productions Ltd**
 Produced by **Sheleg Productions Ltd**
 Broadcast by **HOT**
 Date and Time **01.09.2005**
 Production Format **Digital betacam**
 Colour Standard **PAL**
 Aspect Ratio **4:3**
 Presenter **Hagai Levi**
 Shop Steward **Béatrice Barton**
 Contact **Hagai Levi**
 Sheleg Productions Ltd
 8 Brener Street
 63826 Tel Aviv
 Israel
 Phone +972 36204754
 hagai@israel.net

Friday 11th, 09:00–13:00 Green Room

James Ellroy: "American Dog"

Original Title **James Ellroy: "American Dog"**Original Language **English**Running Time **53'**Country **France**Genre **Documentary - Factual**Year of Production **2005 / 2006**Home Page www.arte.tv/ellroy

This is the story of a life-long obsession, the life in question being James Ellroy's. From a news item – the murder of Black Dahlia – to the slaying of his mother, this is the initiatory journey of a man and author who plumb the depths of hell before finding redemption. Why do all his books keep returning to the same subject, with the same protagonists? Because his entire life, both as a man and as a writer, has revolved around a single obsession: the murder of his mother. A murder which became entangled with the killing of a girl known as the Black Dahlia, found naked and mutilated on a vacant lot ten years earlier. A series of contributors will provide key information to help better understand this rite of passage of a man who had all the traits of a serial killer, a man who is now one of the greatest thriller-writers of the age, a man for whom the journey is not yet over.

Directors **Clara & Robert Kuperberg**
 Producer **Yves Rolland**
 Entered by **ARTE France**
 Produced by **ARTE France**
 Co-produced by **ARTE France, LGM**
 Acquisition **LGM**
 Broadcast by **ARTE France**
 Date and Time **10.11.2006 22:15**
 Production Format **Digital betacam**
 Colour Standard **PAL**
 Aspect Ratio **16:9**
 Scriptwriter **Clara & Robert Kuperberg**
 Camera **Neil Antin**
 Sound **Luis Ramirez**
 Editor **Clara Kuperberg**
 Other Key Staff **Executive Producer Yves Rolland**
 Adapted from **Original Screenplay**
 Original Work Author **Clara & Robert Kuperberg**
 Key Crew Size **10**
 Days Shooting **20**
 Days Editing **30**
 Total Budget **€ 217,000**
 Presenters **Clara & Robert Kuperberg**
 Shop Steward **Vivi Mellegard**
 Contact **Clara & Robert Kuperberg**
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 8, rue Marceau
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Thursday 10th, 09:30–13:30 Red Room

Job Wanted

Original Title **Stellmichein! Aller Anfang ist schwer**
 Original Language **German**
 Running Time **30'**
 Country **Germany**
 Genre **Documentary - Docu-Soap**
 Title of Series **Stellmichein**
 Year of Production **2005**

An entertaining documentary series about the joys and pains of searching for a job in times of mass unemployment. In four episodes, *Job Wanted* accompanies five people from different backgrounds on the often rocky road to the career of their choice – or at least to a job that will allow them to get by. Job interviews are recounted in the form of animated sequences, which deliver a humorous commentary while also illustrating the events. *Job Wanted* is a tale of high ideals, unwelcome surprises, and tons of those well-meaning tips that are so damn hard to put into practice. True and sometimes very funny stories from the working world, told from the perspective of a few hopefuls that never give up in their search to someday 'belong' again.

Director **Katrin Rothe**
 Entered by **ZDF - Zweites Deutsches Fernsehen**
 Produced by **Ö-Filmproduktion**
 Broadcast by **ZDF - Zweites Deutsches Fernsehen**
 Date and Time **08.11.2006 00:15**
 Production Format **16mm**
 Colour Standard **PAL**
 Aspect Ratio **4:3**
 Scriptwriter **Kathrin Rothe**
 Camera **Robert Laatz, Manuel Zimmer**
 Sound **Marc Witte, Dietrich Körner**
 Editor **Silke Gänger**
 Other Key Staff **Commissioning editor: Alexander Bickel, Frank Seyberth**
 Days Shooting **20**
 Total Budget **€ 230,000**
 Presenter **Katrin Rothe**
 Shop Steward **Joan Carreras**
 Contact **Katrin Rothe**
 ZDF - Zweites Deutsches Fernsehen
 Das kleine Fernsehspiel
 55100 Mainz
 Germany
 Phone +49 6131704179
 ackermann.l@zdf.de

Monday 7th, 09:00–13:00 Blue Room

Kalinovski Square

Original Title **Kalinovski Square**Original Language **Russian, Belarusian**Running Time **87'**Country **Belarus**Genre **Documentary - Current Affairs**Year of Production **2007**

Three months before the elections the President of the Republic of Belarus, Alexander Lukashenko, claimed: "You have no other choice, you will vote for me!" This is exactly how it happened. The film's shooting had already started two months before the elections in January 2006 and has continued to the present day. We are trying to figure out how it happened that 83% of the population voted for Lukashenko. The film will show the falsehood of the official propaganda and the ambiguous, sometimes polar, attitude of simple people towards everything that happens today in Belarus.

Director **Yury Khashchavatski**
 Producer **Marianna Kaat**
 Entered by **Baltic Film Production**
 Produced by **Baltic Film Production**
 Co-produced by **Baltic Film Production**
 Acquisition **Marianna Kaat Baltic Film Production**
 Broadcast by **ETV - Estonian Television**
 Date and Time **25.04.2007 21:30**
 Production Format **Betacam SP, Mini Dv**
 Colour Standard **PAL**
 Aspect Ratio **4:3**
 Scriptwriter **Yuri Khashchavatski, Jevgeni Budinas, Sergei Isakov**
 Camera **Vladimir Petrov, Sergei Gelbah**
 Sound **Vassiliy Shitikov, Tiina Andreas**
 Editor **Dmitry Pivivarov, Kaspar Kallas**
 Other Key Staff **Line producer Volga Nikolaichik**
 Key Crew Size **7**
 Days Shooting **30**
 Days Editing **45**
 Funding Sources **Estonian Film Foundation, Terra del Fuoco**
 Total Budget **€ 80,000**

Presenter **Yury Khashchavatski**
 Shop Steward **William Gilcher**
 Contact **Yury Khashchavatski**
 Director
 Baltic Film Production
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 Belarus
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 Fax +37 26568621
 Mobile +37 529651301
 khashch@mail.ru

Tuesday 8th, 14:30–18:30 Red Room

Director **Kristin Ekker**
 Producer **Thomas Giertsen**
 Entered by **NRK - Norsk Rikskringkasting**
 Produced by **Feelgood Scene and Film AS**
 Co-produced by **NRK - Norsk Rikskringkasting**
 Acquisition **Thomas Giertsen Feelgood Scene and Film AS**

Broadcast by **NRK - Norsk Rikskringkasting**Date and Time **09.10.2006 21:30**Production Format **Digital betacam**

Colour Standard **PAL**
 Aspect Ratio **4:3**
 Scriptwriter **Kristin Koht**
 Camera **Gunnhild Magnor**
 Sound **Universal Sound**
 Editor **Kristin Ekker**
 Other Key Staff **Charlo Halvorsen NRK TV**
 Adapted from **Original idea**
 Original Work Author **Kristin Koht**
 Key Crew Size **15**
 Days Shooting **50**
 Days Editing **100**

Presenter **Per Selstrom**
 Shop Steward **Vivi Mellegard**
 Contact **Kristin Ekker**
 Feelgoodscene and Film AS
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 Norway
 Phone +47 22383548
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 karin@feelgoodmail.no

Koht with the Family

Original Title **Koht i familien**
 Original Language **Norwegian**
 Running Time **29'**
 Country **Norway**
 Genre **Documentary - Docu-Soap**
 Title of Series **Koht i familien**
 Year of Production **2006**
 Home Page <http://www.nrk.no/underholdning/>

How is the Norwegian family doing? Is life focused on the time squeeze, clean socks, and transporting the kids to and from practice, school band, and friends? Or is life nice and pleasant with everyone gathered around a homemade pizza? Kristine Koht has done research on and spent time with several families, and in the course of eight programmes she presents her findings. Through probing questions, an active presence, meticulously recorded statistics, and an uncanny ability to gain people's trust, Koht sketches a picture of the state of Norwegian families. We're pleased to report that the Norwegian family is doing surprisingly well. Quite simply, Koht is deeply impressed by what the families are able to accomplish.

Tuesday 8th, 14:30–18:30 Red Room

La Ruta

Original Title **La Ruta**Original Language **Spanish**Running Time **52'**Country **Chile**Genre **TV - Cultural Magazine**Year of Production **2005**

The goal of this programme is to discover and travel through the places still left in our world that could be called traditional. This project was started by a group of people with previous experience on similar programmes. The world is changing at an extremely fast pace. Cultural diversity is probably diminishing faster than biological diversity. Languages and ways of living are disappearing daily. We see human homogenization as one of the sad things happening to humanity. We travel light and try bring viewers to places that are difficult to get to but where traditional cultures are still alive. The basic team has four members: director, a screen partner (always a woman), a cameraman, and a producer. We are currently in the programme's sixth season. The programme we have selected is chapter two of the fifth season: a trip to the Kombai.

Director **Ricardo Astorga**Producer **Hernan Hoffteter**Entered by **TVN - Television Nacional de Chile**Produced by **TVN - Television Nacional de Chile**Broadcast by **TVN - Television Nacional de Chile**Date and Time **05.01.2006 22:00**Production Format **Other**Colour Standard **NTSC (3,58)**Aspect Ratio **4:3**Presenter **Ricardo Astorga**Shop Steward **Jouko Salokorpi**Contact **Ricardo Astorga**

Director

TVN - Television Nacional de Chile

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Chile

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Friday 11th, 14:00–18:00 Red Room

Original Title **Let's Make A Baby**Original Language **English**Running Time **57'**Country **United Kingdom**Genre **Documentary - Series**Title of Series **Mischief**Year of Production **2005/2006**

Mischief was an innovative and wildly ambitious series tackling topical and often serious issues by using humour combined with solid journalism and taking unique approaches to stories that are often only the preserve of more serious current affairs programming. In *Let's Make A Baby* – one of the lighter episodes in the series – the idea was to test how far reality TV makers and contestants would be prepared to go. A propitious, fake but almost believable idea was hatched and then presented, promoted and pitched to the world's TV organizations. Auditions were held for willing contestants to take part in this most ethically grotesque reality TV format. Would anyone actually believe it was real? And worse, would anyone want to buy it and take part in it?

Director **Helen Sage**Producer **Helen Sage**Entered by **BBC - British Broadcasting Corporation**Produced by **BBC - British Broadcasting Corporation**Broadcast by **BBC - British Broadcasting Corporation**Date and Time **02.02.0006 22:30**Production Format **Mini DV**Colour Standard **PAL**Aspect Ratio **16:9**Presenter **Stuart Cabb**Shop Steward **Béatrice Barton**Contact **Helen Sage**

BBC - British Broadcasting Corporation

BBC White City

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United Kingdom

Phone **+44 2087438000**helen.sage@bbc.co.uk

Monday 7th, 14:30–18:30 Red Room

Little Terrorist

Original Title **Little Terrorist**Original Language **Rajasthani / Hindi**Running Time **15'**Country **India**Genre **Documentary - Docu-Drama**Year of Production **2004**

Little Terrorist tells the moving story of a Pakistani Muslim boy who accidentally crosses the Pakistani-Indian border which is riddled with landmines. He ends up in a strange country that regards him as a terrorist. The old orthodox Hindu Bhola takes him in and hides him from the Indian soldiers. However, traditions and prejudices about Muslims remain an obstacle in the relationship between Bhola and the boy. Ultimately, humanity triumphs over prejudice when Bhola risks his own life to help Jamal cross the border again.

Director **Ashvin Kumar**
 Producer **Ashvin Kumar**
 Entered by **Alipur Films**
 Produced by **Alipur Films**
 Acquisition **Ashvin Kumar Alipur Films Ltd**
 Broadcast by **Bangla Akhon**
 Date and Time **30.12.2006 21:00**
 Production Format **35mm**
 Colour Standard **PAL**
 Aspect Ratio **16:9**
 Scriptwriter **Ashvin Kumar**
 Camera **Markus Huersch**
 Sound **Roland Heap**
 Editor **Ashvin Kumar**
 Original Work Author **Ashvin Kumar**
 Key Crew Size **50**
 Days Shooting **5**
 Days Editing **120**
 Funding Sources **private investment**
 Total Budget **€ 22,200**

Presenter **Ashvin Kumar**
 Shop Steward **Joan Carreras**
 Contact **Ashvin Kumar**
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Monday 7th, 09:00–13:00 Red Room

Lock 'em Up Or Let 'em Out

Original Title **Lock 'em Up Or Let 'em Out**Original Language **English**Running Time **59'**Country **United Kingdom**Genre **Documentary - Factual**Year of Production **2006**

In this three-part programme, a series of offenders jailed for serious crimes try to persuade the Parole Board that they should be released early. Mukhtar brutally murdered his brother's wife in 1987. Barry led a gang of armed robbers to feed his £600-a-day crack cocaine habit. Michael settled a personal vendetta with the police by firebombing his local police station with Molotov cocktails. Sara was a five-stone junkie when convicted of robbing and violently assaulting a businessman. Stephen's current sentence is for more than 7 years for being involved in the dealing of Class A drugs. Maggi was caught trying to smuggle £200,000 worth of cocaine into Britain. Carl is one of the country's most notorious prisoners in jail for murder. He has served nearly three decades in prison.

Director **Simon Ford**
 Producer **Simon Ford**
 Entered by **BBC - British Broadcasting Corporation**
 Produced by **BBC - British Broadcasting Corporation**
 Broadcast by **BBC 1 - British Broadcasting Corporation**
 Date and Time **07.11.2006 21:00**
 Production Format **Digital betacam**
 Colour Standard **PAL**
 Aspect Ratio **16:9**
 Presenter **Louise Shorter**
 Shop Steward **Rupsha Dasgupta**
 Contact **Simon Ford**
 BBC - British Broadcasting Corporation
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 United Kingdom
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 simon.ford2@bbc.co.uk

Wednesday 9th, 14:00–16:00 Red Room

Longing

Original Title **Sehnsucht**Original Language **German**Running Time **88'**Country **Germany**Genre **Fiction - TV Movie**Year of Production **2005**

A man and a woman live in a village near Berlin. The city seems far away. They have loved each other since they were children. They are now in their thirties. Markus is a metal worker and a member of the local fire brigade. Ella works a couple of hours a week as a domestic and sings in the local choir. People eye them with a mixture of astonishment and suspicion: they seem so happy, so innocent, and sometimes as clueless as two children. Markus visits a nearby town to attend a training course with his fire brigade. That night there is a lot of drinking, laughing and dancing. The next morning Markus wakes up in the apartment of the waitress Rose. He can't recall much of what happened. When he tries to find out, it is the beginning of a love that is different from the one he knows – yet does not seem to affect the love for his wife.

Director **Valeska Grisebach**
Entered by **ZDF - Zweites Deutsches Fernsehen**
Produced by **Rommel Film/gfp Medienfonds**
Produktion
Broadcast by **ZDF - Zweites Deutsches Fernsehen**
Date and Time **03.04.2007 00:15**
Production Format **35mm**
Colour Standard **PAL**
Aspect Ratio **4:3**
Scriptwriter **Valeska Grisebach**
Camera **Bernhard Keller**
Sound **Raimund von Scheibner**
Other Key Staff **Commissioning editors: Inge Classen, Claudia Tronnier, Dramaturgy: Susan Schulte, Martin Rosefeld**
Presenter **Claudia Tronnier**
Shop Steward **Pat van Heerden, Graeme Isaac**
Contact **Valeska Grisebach**
 Rommel Film/gfp Medienfonds Produktion
 Fidicinstr. 40
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Wednesday 9th, 09:00–13:00 Red Room

Managing the Universe

Original Title **Managing the Universe****Original Language** **No Dialogue****Running Time** **1'20"****Country** **Ireland****Genre** **Fiction - Animation****Title of Series** **Managing the Universe****Year of Production** **2006****Home Page** [http://www.rte.ie/tv/ttv/
managingtheuniverse/index.html](http://www.rte.ie/tv/ttv/managingtheuniverse/index.html)

Children's programming is often the last to receive money in public TV and yet it is one of the most competitive areas in terms of getting and keeping an audience. In Ireland, animation series are often bought from abroad and reflect American tastes. So how does a commissioning editor ensure that children's TV reflects local culture, yet remains imaginative, bright, cutting edge and addresses issues relevant to them? Can this be done economically with animation? *Managing the Universe* is an example of some of the short form multi-platform content that RTÉ is delivering to an increasingly diverse and media-savvy young audience. Short animations that do it all in a minute and without words. These sassy, trendy pieces are being downloaded from the web as well as watched on TV, and were initiated by the new children's commissioning editor as a move to encourage animators in Ireland and make youth programming on public TV relevant.

Director **Jason Tammemagi****Producer** **Gerard O'Rourke****Entered by** **RTÉ - Radio Telefís Éireann****Produced by** **Monster Animation & Design****Acquisition** **Gerard O'Rourke, Monster****Animation & Design****Broadcast by** **RTÉ Two - Radio Telefís Éireann****Date and Time** **10.10.2006 19:00****Production Format** **Digital betacam****Colour Standard** **PAL****Aspect Ratio** **16:9****Scriptwriter** **Animation Crew @ Monster****Sound** **Niall Brady, Screen Scene****Other Key Staff** **Animation Crew @ Monster****Funding Sources** **RTÉ - Radio Telefís Éireann****Total Budget** **€ 5,833****Presenter** **Gerard O'Rourke****Shop Steward** **Pal Sipos****Contact** **Jason Tammemagi****Monster Animation & Design****7 Mount Street Crescent****Irl-d-2 Dublin 2****Ireland****Phone** **+353 16034980****gerard@monsteranimation.ie**

Thursday 10th, 09:30–13:30 Blue Room

Manufactured Landscapes

Original Title **Manufactured Landscapes**Original Language **English**Running Time **83'**Country **Canada**Genre **Documentary - Factual**Year of Production **2006**

For almost three decades, internationally renowned Canadian artist Edward Burtynsky has been creating large-scale photographs of landscapes transformed by industry: quarries, scrap heaps, factories, recycling yards, dams. *Manufactured Landscapes* follows Burtynsky to China as he travels the country capturing the evidence and effects of China's massive industrial revolution. Rarely witnessed sites such as the Three Gorges Dam (50% larger than any other dam in the world), the interior of a factory which produces 20 million irons a year, and the breathtaking scale of Shanghai's urban renewal are subjects for his lens and our motion picture camera. Shot in sumptuous super 16mm film, *Manufactured Landscapes* extends the narratives of Burtynsky's photographs, meditating on human impact on the planet without trying to reach simplistic judgements or reductive resolutions. In the process, the film shifts our consciousness about the world and the way we live in it.

Director **Jennifer Baichwal**Producers **Jennifer Baichwal, Nick De Pencier,****Daniel Iron, Peter Starr, Gerry Flahive**Entered by **National Film Board of Canada**Produced by **National Film Board of Canada**Co-produced by **Mercury Films, Foundry Films**Production Format **Betacam SP**Colour Standard **PAL**Aspect Ratio **4:3**Presenter **Jennifer Baichwal**Shop Steward **Jouko Salokorpi**Contact **Jennifer Baichwal**

Mercury Films

NFB

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Wednesday 9th, 09:00–13:00 Red Room

Director **Gert Sabel**Producer **Gert Sabel**Entered by **YLE - Finnish Broadcasting Company**Produced by **YLE - Finnish Broadcasting Company**Acquisition **Gert Sabel YLE - Finnish Broadcasting Company**Broadcast by **YLE - Finnish Broadcasting Company**Date and Time **22.02.2006 14:00**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Gert Sabel**Camera **Jyrki Karjalainen, Matti Palmu**Sound **Göran Björkholm, Peter Salonen**Editor **Juha Rinnekari**Key Crew Size **2**Days Shooting **15**Days Editing **16**Total Budget **€ 90,300**Presenter **Gert Sabel**Shop Steward **Vivi Mellegard**Contact **Gert Sabel**

Producer

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More Lipstick

Original Title **Mera Läppstift**Original Language **Swedish**Running Time **15'**Country **Finland**Genre **TV - Magazine**Title of Series **Mera Läppstift**Year of Production **2006**

More Lipstick is a sketch program. Its primary target audience: girls between 13 and 15, with boys of the same age as a second target audience. One episode (the whole series is 8 episodes) consists of 11 sketches; each episode lasts 15 minutes. The actors in the series are 15 and 16 year-old girls. The sketches all focus on the everyday life and problems faced by girls that age, such as problems with their parents, their boyfriends and school. Being aware of how sensitive girls of this age can be, *More Lipstick* still tries to derive humour from sensitive themes. The sketches build around the "girlpower" idea; girls who speak up, girls who dare to criticize wrongdoings. And *More Lipstick* also points out that girls can be as tough as, or even tougher than, boys.

Friday 11th, 09:00–13:00 Red Room

MothernOriginal Title **Mothern**Original Language **Portuguese**Running Time **23'**Country **Brazil**Genre **TV - Entertainment**Title of Series **Mothern**Year of Production **2006**Home Page <http://globosat.globo.com/gnt/>

The new series *Mothern* takes a humorous look at the daily lives of four women who discover, the hard way, the real meaning of motherhood in this day and age. Inspired by a blog of the same name, which gathers tips on motherhood, in a few months it became one of the biggest hits on Brazilian Pay-TV. *Mothern* is presented by the GNT channel and shows the joys and dilemmas of these young moms on the verge of a nervous breakdown, trying to find a balance between family and professional lives. Children don't come with an instruction manual, and neither does the life of a modern mom. The series has an innovative format which mixes fiction and reality. While our characters try to resolve their issues, real-life statements analyze the themes being approached. Because of its great success, GNT is planning a second season, which should premiere in May 2007. The show definitely reaches its main target: during the broadcast of new episodes, 70% of the viewing audience is female.

Director **Luca Paiva**
 Producer **Gil Ribeiro**
 Entered by **Radartv Mixer / GNT**
 Produced by **Radartv Mixer / GNT**
 Co-produced by **GNT**
 Broadcast by **GNT / Globosat**
 Date and Time **19.08.2006 20:30**
 Production Format **Mini DV**
 Colour Standard **NTSC (3,58)**
 Aspect Ratio **4:3**
 Scriptwriter **Rodrigo Castilho**
 Camera **Zé Mario Fontoura**
 Sound **Miqueias Motta**
 Editor **Regina de Freitas, Ricardo Gonçalvez**
 Adapted from **mothern.blogspot.com**
 Original Work Author **Juliana Sampaio, Laura Guimarães**
 Key Crew Size **20**
 Days Shooting **33**
 Days Editing **120**
 Funding Sources **GNT/Mixer/OMO/Johnson's Baby/Dermodex/Ninho Soleil**
 Presenter **Gil Ribeiro**
 Shop Steward **Jo Raknes**
 Contact **Luca Paiva**
 Radartv Mixer / GNT
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Friday 11th, 09:00–13:00 Green Room

Director **Jaana Puhakka**
 Entered by **YLE - Finnish Broadcasting Company**
 Produced by **Kuvani Ky**
 Co-produced by **YLE - Finnish Broadcasting Company**
 Acquisition **Jaana Puhakka Kuvani Ky**
 Broadcast by **YLE - Finnish Broadcasting Company**
 Date and Time **05.12.2006 23:40**
 Production Format **Digital betacam**
 Colour Standard **PAL**
 Aspect Ratio **16:9**
 Scriptwriter **Jaana Puhakka**
 Camera **Pekka Uotila (additional)**
 Sound **Janne Laine**
 Editor **Jaana Puhakka**
 Other Key Staff **Animation: Milla Moilanen, Music: Ilari Edelman**
 Days Shooting **7**
 Days Editing **50**
 Funding Sources **Finnish Film Foundation**
 Total Budget **€ 64,000**
 Presenter **Jaana Puhakka**
 Shop Steward **Karen Michael**
 Contact **Jaana Puhakka**
 Director
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My Economic LifeOriginal Title **Talouselämäni**Original Language **Finnish**Running Time **30'**Country **Finland**Genre **Documentary - Factual**Year of Production **2006**

This film is a documentary essay on money. It tells about the freedom and servitude of consumption in my own life. The power of money is everywhere. It lives in our house too. In the postwar era a new social model was created in Finland. I am part of the generation which has fully experienced the Finnish welfare society. It has meant free and equal opportunities to get education, health care, social benefits and security nets in the whole society. Now, a big part of this reality has changed. During the past ten years, Finland has turned into a very competitive country. A new kind of class society impacts on everyone. In this film look back to my childhood and my family. I try to analyze my values and I am willing to summarize my own position in this country.

Thursday 10th, 09:30–13:30 Red Room

My Friend Ana

Original Title **My Friend Ana**Original Language **English / French**Running Time **11'**Country **Canada**Genre **Fiction - TV Movie**Year of Production **2006**Home Page www.myfriendanatofilm.com

When your best friend is your own worst enemy: At 14, Sophie's life is suddenly turned upside down. She finds herself in a surreal work camp with no guards or sentries and where the gates are wide open. In the camp, Sophie meets Ana, who offers to become her friend and guide her through this bizarre place. But just as Sophie seems to be able to free herself, Ana begs her to stay. Will Sophie choose to stay with her friend Ana?

Director **Laura Turek**Producer **Laura Turek**Entered by **Productions Multi-Monde**Produced by **Freya Films**Acquisition **Elisabeth Klein Productions Multi-Monde**Broadcast by **CBC - Canadian Broadcasting****Corporation**Date and Time **09.07.2006 23:30**Production Format **35mm**Colour Standard **NTSC (3,58)**Aspect Ratio **1.85**Scriptwriter **Laura Turek**Camera **Claudine Sauvé**Sound **Benoit Dame**Editor **Annie Ilkow**Other Key Staff **Malcolm Guy, Executive Producer**Presenter **Laura Turek**Shop Steward **Lidia Piechota**Contact **Laura Turek**

Freya Films

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Thursday 10th, 14:30–18:30 Red Room

My Life As A Child: Distant Dads

Director **Dermot Caulfield**Producer **Tracy Jeune**Entered by **BBC - British Broadcasting Corporation**Produced by **BBC - British Broadcasting Corporation**Acquisition **Tracy Jeune BBC - British Broadcasting****Corporation**Broadcast by **BBC 2 - British Broadcasting Corporation**Date and Time **05.07.2005 21:50**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Days Editing **20**Presenters **Nicola Gibson, Tracy Jeune**Shop Steward **Rupsha Dasgupta**Contact **Dermot Caulfield**

BBC - British Broadcasting Corporation

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The first programme in a new six-part series aimed at adults, made entirely by children between the ages of 7 and 11. Each child was given a camera and recorded his or her life over several months. The result is a unique insight into family life in Britain today, which reveals an astonishing understanding of parental behaviour by children, and is also an authentic portrait of childhood itself. This week, three children travel abroad to visit their estranged fathers. Mary (9) travels to Portugal to see her dad and his new partner. Kris (9) goes to Turkey to spend time with his father in Istanbul, and Ellen (7) flies to Tokyo to see her British father, who works there, and meet his Japanese girlfriend.

Tuesday 8th, 09:00–13:00 Red Room

NEO - Office Chuckles

Original Title **Nazo no Homepage: Salaryman NEO**Original Language **Japanese**Running Time **29'**Country **Japan**Genre **TV - Entertainment**Year of Production **2006**

This adult-oriented programme comprises short sketches and a mock news show, all based on subjects familiar to regular office workers in Japan. The news of the week is a newly-invented printer called Clari-fier, a machine that summarizes the Japanese office worker's e-mails in scarily blunt terms. Another sketch follows, about a Division Manager whose life goes spiraling out of control when a new employee joins his team. The new guy is fresh out of college but has the presence of a middle-aged manager. Also featured is a skit about a man's inner turmoil after receiving an e-mail from an attractive woman. A special feature is the stretch workout, helping a salaryman perfect his bowing techniques. Accompanying these humorous skits are segments with the president and CEO of Nissan Motors, Mr. Carlos Ghosn. He gives illuminating insights into business, answering questions put to him by regular office workers.

Director **Teruyuki Yoshida**Producer **Junichi Yokooji**Entered by **NHK - Japanese Broadcasting Corporation**Produced by **NHK - Japanese Broadcasting Corporation**Acquisition **Fumina Koike NHK - Japanese****Broadcasting Corporation**Broadcast by **NHK - Japanese Broadcasting Corporation**Date and Time **18.04.2006 23:00**Production Format **HD, Digital Betacam**Colour Standard **NTSC (4,43)**Aspect Ratio **16:9**Scriptwriter **Hiroyuki Uchimura / Ellie Omiya**Sound **Masaharu Sadamoto**Editor **Hiroyuki Oba**Presenter **Teruyuki Yoshida**Shop Steward **William Gilcher**Contact **Teruyuki Yoshida**

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Tuesday 8th, 14:30–18:30 Red Room

Nils and Ronny Without Borders - Getting to Know a Mass Murderer

Director **Ronny Kristoffersen**Producer **Nils Wærstad**Entered by **Nils & Ronny AS**Produced by **Nils & Ronny AS**Acquisition **Per Jordal NRK - Norsk Rikskringkasting**Broadcast by **NRK - Norsk Rikskringkasting**Date and Time **21.10.2006 21:50**Production Format **DVCAM or DVCPRO16mm**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Ronny Kristoffersen**Camera **Ronny Kristoffersen, Nils Wærstad**Editor **Helge Billing, Ronny Kristoffersen**Key Crew Size **2**Days Shooting **10**Days Editing **25**Funding Sources **NRK - Norsk Rikskringkasting**Total Budget **€ 60**Presenter **Ronny Kristoffersen**Shop Steward **Jouko Salokorpi**Contact **Ronny Kristoffersen**

Director / Producer

Nils & Ronny AS

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www.nilsogronny.no

Most people have heard of Médecins Sans Frontières (Doctors Without Borders), but what do they actually do? Nils and Ronny set off to find out. As always, they dare to combine humour with the deepest seriousness, as they investigate the organization and its work in Ethiopia. At a camp just south of the Eritrean border, they find Kaspar, a young MSF doctor on his first mission and the only Western doctor in the area. Together with the local staff, he is fighting against an 'unknown mass murderer,' the deadly disease Kala Azar. Nils and Ronny witness the tragic inadequacy of the treatment available: medicines against Kala Azar and similar diseases are either too expensive or non-existent. These illnesses kill millions in the Third World, but not in the West, so little research is done to find new treatments. Still there is room for smiles and laughter, especially when sunburned Norwegians bond with villagers in singing favourites from the Eurovision Song Contest...

Tuesday 8th, 09:00–13:00 Blue Room

Nuremberg: Nazis on Trial - Albert Speer

Original Title **Nuremberg: Nazis on Trial - Albert Speer**Original Language **English**Running Time **59'**Country **United Kingdom**Genre **Documentary - Docu-Drama**Title of Series **Nuremberg: Nazis on Trial**Year of Production **2006**

It was the greatest trial of the twentieth century: in the dock at the Nuremberg war crimes tribunal, twenty-one leading Nazis charged with the crimes and horrors of the Third Reich. But the real story of Nuremberg took place away from the public eye, where lawyers and psychologists probed the minds of some of the most infamous men in history. Sixty years later, this three-part drama documentary series goes behind the scenes in the cases against the three most notorious Nazis on trial: Hermann Goering, Albert Speer and Rudolph Hess. Speer, Hitler's architect and armaments minister, was the only defendant at Nuremberg who unreservedly accepted responsibility for the Nazis' crimes. But was his remorse genuine or just a clever defence strategy to get off the hook? Episode 2 of the series provides fascinating insights into the ambiguous character of a man who many amongst the Allies regarded as a 'good' Nazi and a man they could identify with.

Director **Nigel Paterson**Producers **Detlef Siebert, John Farren**Entered by **BBC - British Broadcasting Corporation**Produced by **BBC - British Broadcasting Corporation**Co-produced by **Discovery Channel**Broadcast by **BBC 2 - British Broadcasting Corporation**Date and Time **25.09.2006 21:00**Production Format **DVCAM or DVCPRO**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Nigel Paterson**Camera **Paul Jenkins**Sound **Alexander Bachvarov & Ivailo Natzov**Editor **Ben Giles**Other Key Staff **Dominic Sutherland**Presenter **John Farren**Shop Steward **Claudia Schreiner**Contact **Nigel Paterson**

BBC - British Broadcasting Corporation

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Wednesday 9th, 09:00–13:00 Red Room

Directors **Anna Kazejak-Dawid, Jan Komasa, Maciej Migas**

Producers **Krzysztof Gierat, Michal Kwiecinski**Entered by **TVP - Telewizja Polska S.A.**Produced by **Akson Studio / TVP - Telewizja Polska S.A.**

Film Agency

Acquisition **Małgorzata Cup TVP - Telewizja Polska S.A.**Broadcast by **Canal+ Poland**Date and Time **30.04.2007 20:00**Production Format **35mm**Colour Standard **PAL**Aspect Ratio **1:2,35**Scriptwriter **Anna Kazejak-Dawid, Jan Komasa, Maciej Migas**Camera **Klaudiusz Dwulit, Piotr Niemyjski, Radosław Lądzuk**Sound **Wojciech Chudzinski, Robert Czyzewicz**Editor **Maciej Pawlinski, Bartosz Pietras, Rafał Listopad**Other Key Staff cast: **Małgorzata Buczkowska, Piotr Glowacki, Lesław Zurek**Presenter **Anna Kazejak-Dawid**Shop Steward **Graeme Isaac**Contact **Maciej Migas**

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Ode to Joy

Original Title **Oda do radosci**Original Language **Polish**Running Time **37'**Country **Poland**Genre **Fiction - TV Movie**Year of Production **2005**

This is the second part of a trilogy by three young directors: three stories and three visions of the Polish reality of today. What united Anna Kazejak, Maciej Migas, and Jan Komasa was not only the directing class at the Łódź Film School, but the need to make a film about their generation, its aspirations and values. In this film, they examine the motivations of those who decide to leave Poland. This phenomenon has been gathering momentum now that the borders of Europe are open, but has never yet been tackled in Polish cinema: the plight of a new generation, with its lack of prospects, and parents unwilling to take in their boomerang children, having fallen victim themselves to Polish-style capitalism. All this makes the young willing to try their luck in the 'better' world... Each filmmaker directed one of the three parts, but the stories unfold at the same time, with a common finale on board a coach traveling to London.

Thursday 10th, 09:30–13:30 Green Room

Original Title	One Minute to Midnight
Original Language	English
Running Time	13'
Country	Australia
Genre	Fiction - Animation
Title of Series	One Minute to Midnight
Year of Production	2005
Director	Steve French
Producer	Andrea Gillies
Entered by	SBS Independent
Produced by	Second Banana Films
Broadcast by	SBS - Special Broadcasting Service
Production Format	Other DVC Pro 50
Colour Standard	PAL
Aspect Ratio	16:9
Presenter	Steve French
Shop Steward	Jetske Spanjer

This series of short (1 minute) animations features anecdotes or moments from the lives of people over 60 from a variety of multicultural backgrounds. Some are joyful, others triumphant and still others poignant or creeping into tragedy. Their stories are as many and varied as anybody's, but most are touched with humour. They show what it is like to be an older person, here and now.

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Yarra Junction
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Australia
Phone +61 359671790
banana2films@yahoo.com

Thursday 10th, 14:30–18:30 Red Room

Original Title	Operation X - Narret til porno
Original Language	Danish
Running Time	40'
Country	Denmark
Genre	Documentary - Factual
Title of Series	Operation X
Year of Production	2006
Director	Kasper Vilsmark, Kristian Laursen
Producers	Kasper Vilsmark, Klaus Ladegaard
Entered by	TV2
Produced by	Easy Film
Broadcast by	TV2
Date and Time	05.09.2006 20:35
Production Format	Digital betacam
Colour Standard	PAL
Aspect Ratio	16:9
Scriptwriter	Kasper Vilsmark
Camera	Peter Mühlhausen
Editor	Rasmus Beckett-Nilsson
Other Key Staff	Host: Morten Spiegelhauer
Presenter	Kasper Vilsmark
Shop Steward	Graeme Isaac
Contact	Kasper Vilsmark
Easy Film	Søvgade 32
	1307 København k
	Denmark
	Phone +45 33447400
	Mobile +45 26884017
	kavi@easyfilm.dk

Operation X - Tricked Into Porn is the second in a two-part investigation into the world of frivolous model agencies. While doing research, the *Operation X* team comes across an astonishing kingpin who is behind more than twenty fake model agencies on the internet. He uses the agencies to trick 15 to 17 year-old girls into making child pornography. At the same time he is the only publicly employed safe-chat consultant in Denmark. He is known from his frequent media appearances, warning teenagers about the dangers of the internet. The programme goes undercover with hidden cameras to expose his actions, and finds out that besides producing child pornography, he uses his public position to extort money from one of the biggest internet companies in Denmark.

Our Secret Archives

Original Title **Nos Archives Secrètes: Le Hamburger**

Original Language **French / Italian / German**

Running Time **10'**

Country **Switzerland**

Genre **Fiction - Series**

Title of Series **Nos Archives Secrètes**

Year of Production **2006**

Home Page www.tsr.ch/emissions

The Federal Bureau for the Rehabilitation of Heroic Patrimony presents, from the seventh floor of an unusual bunker near the Swiss Federal Palace, a number of files kept secret for hundreds of years. You are about to see how the disclosure of these long-hidden documents will change the face of the world. Justice will be done. A great many Swiss heroes who were forgotten by history with a capital H will finally find the place they deserve, as great pioneers our country can be proud of. *Our Secret Archives* is a fiction series of 11 comedy episodes in French, German and Italian. In this episode, *The Hamburger*, a bear escapes in March 1935 from the famous bear pit in Bern, the capital. Lured by the smell of meat, the animal makes its way to the Bernese butcher shop of Wenzel Bonstetten. A fierce struggle ensues between the huge mammal and the butcher. This chance encounter gives rise to a dish that has conquered gourmets all around the world...

Director **Noel Tortajada**
 Producer **Philippe Berthet**
 Entered by **TSR – Télévision Suisse Romande**
 Produced by **Pointprod SA**
 Broadcast by **TSR / SF / RTSI**
 Date and Time **25.12.0006**
 Production Format **Digital betacam**
 Colour Standard **PAL**
 Aspect Ratio **4:3**
 Scriptwriter **Nicolas Frey**
 Camera **Cedric Russo**
 Sound **Nicolas Bingueli**
 Editor **Yan Dumont**
 Other Key Staff **FX Nicolas Elsig**
 Key Crew Size **30**
 Days Shooting **35**
 Days Editing **120**
 Funding Sources **TSR / SF / TSI / Fonds Regio**
 Total Budget **€ 700,000**
 Presenter **Noel Tortajada**
 Shop Steward **William Gilcher**
 Contact **Noel Tortajada**
 Director
 Pointprod SA
 41b, route des Jeunes
 CP 1302
 1211 Genève 26
 Switzerland
 Phone +41 223284848
 Fax +41 223284959
 camille.bieler@pointprod.ch
 www.pointprod.ch

Director **Pálos György**
 Producer **Pálos György**
 Entered by **Pyramus es tsa**
 Produced by **Pyramus es tsa**
 Acquisition **Pyramus es tsa**
 Broadcast by **MTV - Magyar Television**
 Date and Time **21.04.2007 21:00**
 Production Format **Mini DV**
 Colour Standard **PAL**
 Aspect Ratio **16:9**
 Scriptwriter **Pálos György, Varga Sandor**
 Camera **Pálos György**
 Sound **Pálos György**
 Editor **Pálos György**
 Other Key Staff **Szirmai Marton, Czaban György**
 Key Crew Size **2**
 Days Shooting **10**
 Days Editing **30**
 Funding Sources
 Total Budget **€ 1,000**
 Contact **Pálos György**
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 1124 Budapest
 Hungary
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 Fax +36 13194527
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 gypalos@t-online.hu

Out of Format - A Film by György

Original Title **Out of Format - A Film by György**
 Original Language **English**
 Running Time **50'**
 Country **Hungary**
 Genre **Documentary - Performing Arts**
 Year of Production **2006**

György, a middle-aged independent filmmaker from Hungary who usually doesn't watch television, is preparing a documentary film on a building in the centre of Budapest. The house is being demolished, but the hairdresser who has his shop there is still working in it. One sunny morning in spring, György gets a call from an International Television Conference, Input. The next day, he is on a plane to Taipei with his own mini digital video camera. This is the right moment for György to find a credible explanation about his behaviour and his decision to leave his country and family for a couple of days.

Friday 11th, 14:00–18:00 Red Room

Over My Dead Body

Original Title **Over Mijn Lijk**Original Language **Dutch**Running Time **30'**Country **Netherlands**Genre **Documentary - Factual**Title of Series **Over Mijn Lijk**Year of Production **2006**Home Page overmijnlijk.bnn.nl

Over My Dead Body is hosted by Patrick Lodiers. For a year, he follows five young people who are terminally ill and know they do not have much longer to live. The young people featured in the show try to get as much as possible out of this last phase of their lives. Patrick is there for the daily events such as a hospital test, choosing a coffin or a seemingly casual cup of coffee.

Director **Martijn Nijboer**Producer **Els Griffioen**Entered by **BNN**Produced by **Skyhigh TV**Co-produced by **BNN**Acquisition **BNN**Broadcast by **BNN**Date and Time **01.05.2006 21:50**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Mariska Witte**Camera **Francois de Kok**Sound **Erik Muller**Editor **Job Kaper**Key Crew Size **8**Days Shooting **25**Days Editing **35**Funding Sources **BNN**Total Budget **€ 40,000**Presenter **Patrick Lodiers**Shop Steward **Carvin Eison**Contact **Martijn Nijboer**

BNN

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Fax +31 3546555335

martijn.nijboer@bnn.nl

Wednesday 9th, 09:00–13:00 Green Room

Director **Temirbek Birnazarov**Producer **Sadyk Sher-Niyaz**Entered by **Aitysh Film**Produced by **Aitysh Film**Broadcast by **NT**Date and Time **01.03.2007 20:00**Production Format **Betacam SP**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Temirbek Birnazarov, Sadyk Sher-Niyaz**Camera **Mikhail Petrov**Sound **Hapisat Ahmadeeva**Total Budget **€ 12,000**Presenters **Sadyk Sher-Niyaz, Temirbek Birnazarov**Shop Steward **Carvin Eison**Contact **Temirbek Birnazarov**

Aitysh Film

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Kyrgyzstan

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Parz: Duty of a Son

Original Title **Parz**Original Language **Kyrgyz**Running Time **23'**Country **Kyrgyzstan**Genre **Fiction - TV Movie**Year of Production **2007**Home Page www.aitysh.org

A young man returns home from prison. He tries to begin a new life, but his old father dies. He has to slaughter a horse to bury his father according to Kyrgyz traditions. In spite of his poverty, he must follow the tradition.

Wednesday 9th, 09:00–13:00 Green Room

Pit Bull

Original Title **Pitbull**Original Language **Polish**Running Time **45'**Country **Poland**Genre **Fiction - Series**Title of Series **Pitbull**Year of Production **2005**

When I entered Warsaw Police Headquarters in 1999 for the first time, I saw warped wood floors and shabby furniture from the days of the former system. In the Homicide Division, I saw cops crying while questioning a woman who had murdered her baby. Later I learned they were seasoned officers, whose crime detection rate reached 90%... For the next three years, I recorded their work, as a casual observer. Most importantly, I could witness the private life of a homicide officer at close range. The result: two documentary series for TVP1, *The Real Pigs*, and *Tapes of Terror*. Unfortunately, the documentary genre could not convey the full range of emotion and experience that I witnessed. If I wanted to show the whole truth, I would have to make a kind of reality show filming their lives around the clock. But I would never have received permission to air most of the material. This is a story about values. Made in film noir style, it portrays the exploits of five Homicide Operational Officers.

Director **Patryk Vega**Producers **Krzysztof Gierat, Dorota Michalak-****Kurzewska, Tomasz Kurzewski**Entered by **TVP - Telewizja Polska S.A.**Produced by **TVP - Telewizja Polska S.A. - Film Agency**Acquisition **Malgorzata Cup TVP - Telewizja****Polska S.A.**Broadcast by **TVP2 - Telewizja Polska S.A.**Date and Time **21.09.2006 22:55**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **4:3**Scriptwriter **Mariusz Bielinski, Patryk Vega**Camera **Miroslaw Kuba Brozek**Sound **Marek Bobowski, Paweł Fidala**Editor **Jarosław Barzan psm, Jacek Komorowski**Other Key Staff cast: **Marcin Dorociński, Janusz Gajos,****Andrzej Grabowski, Rafał Mohr, Krzysztof Stroinski**Presenter **Patryk Vega**Shop Steward **Kethiwe Ngcobo**Contact **Patryk Vega**

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Tuesday 8th, 09:00–13:00 Green Room

Director **Georges Schwizgebel**Producer **Georges Schwizgebel**Entered by **Studio GDS**Produced by **Studio GDS**Co-produced by **NFB, TSR - Télévision Suisse Romande**Broadcast by **ARTE - TSR Télévision Suisse Romande**Date and Time **20.12.2006 23:55**Production Format **35mm**Colour Standard **PAL**Aspect Ratio **4:3**Scriptwriter **Georges Schwizgebel**Camera **Georges Schwizgebel**Sound **Olivier Calvert**Editor **Georges Schwizgebel**Total Budget **€ 105,000**Presenter **Georges Schwizgebel**Shop Steward **Kwame Akuffo-Anoff**Contact **Georges Schwizgebel**

Director

Studio GDS

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Switzerland

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Fax +41 223000071

gschwi@worldcom.ch

Play

Original Title **Jeu**Original Language **no dialogue**Running Time **4'**Country **Switzerland**Genre **Fiction - Animation**Year of Production **2006**

A musical and visual game which builds and destroys itself on the speed rhythm of the "Scherzo" movement of Sergei Prokofiev's Piano Concerto No. 2. Interpreted by the Orchestre de la Suisse romande, conducted by Philippe Béran, soloist Louis Schwizgebel-Wang.

Tuesday 8th, 09:00–13:00 Red Room

Promised Paradise

Original Title **Promised Paradise**Original Language **Indonesian**Running Time **52'**Country **Netherlands**Genre **Documentary - Factual**Year of Production **2006**Home Page www.tegenlicht.vpro.nl

Indonesia, the land of the eternal smile, has suffered in the last few years from terrorist attacks by Muslim fundamentalists. The confusion in the country is a source of inspiration for many Indonesian artists. In *Promised Paradise* we follow Agus, a troubadour and puppeteer who criticizes the turbulence in his country in his performances. After another bombing in Jakarta, Agus decides to go searching for answers.

Director **Leonard Retel Helmrich**Entered by **VPRO**Produced by **VPRO**Co-produced by **Scarabee Films**Acquisition **VPRO**Broadcast by **VPRO**Date and Time **18.12.2006 21:00**Production Format **DVCAM or DVCPRO**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Hetty Naaijens-Retel Helmrich**Camera **Leonard Retel Helmrich**Sound **Ranko Pankovic**Editor **Bas Roeterink**Total Budget **€ 153**Presenter **Leonard Retel Helmrich**Shop Steward **Graeme Isaac**Contact **Leonard Retel Helmrich**

Film Director

Scarabee Films

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www.scarabeefilms.nl

Monday 7th, 14:30–18:30 Red Room

Director **Mohammad Reza Abbasian**Producer **Mohammad Reza Abbasian**Entered by **Freelance Journalists Inc.**Produced by **Freelance Journalists Inc.**Broadcast by **Islamic Republic of Iran Broadcasting**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Mohammad Reza Abbasian**Camera **Abbas Saheb - Ahmad Janmirzaee**Sound **Ali Abbasian**Editor **Vahid Bagherzadeh**Other Key Staff **Music: Siamak Sepehri**Presenter **Mohammad Reza Abbasian**Shop Steward **Lupita Miranda**Contact **Mohammadreza Abbasian**

Documentary producer/director, Managing director of CMI

Freelance Journalists Inc.

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Tehran

Iran

Phone +98 2122548032

Fax +98 2122551914

Mobile +98 9121158801

mrabbasian@yahoo.com

Qana

Original Title **Qana**Original Language **Farsi**Running Time **33'**Country **Iran**Genre **Documentary - Docu-Drama**Year of Production **2005**

This programme re-opens the case of the massacre of civilians in the Lebanese village of Qana in 1996. The victims had taken refuge at a UN base.

Monday 7th, 14:30–18:30 Green Room

Rage

Original Title **Wut**
 Original Language **German**
 Running Time **90'**
 Country **Germany**
 Genre **Fiction - TV Movie**
 Year of Production **2005**
 Home Page www.wdr.de

Simon Laub is definitely not the Charles Bronson type. He is a liberal left-wing pacifist and a literature professor. He gets torn out of his easygoing, hedonistic lifestyle when his son Felix gets ripped off by Can, a Turkish youth. As he tries to interfere, he finds himself entering a violent world that he is not used to. Concepts of “respect” and “honour,” as used by his young antagonist, do not mean much to him. But his method of solving problems through talking does not work with Can. They provoke each other, and both make mistakes as a result of their misunderstandings, until they end up in a deadly spiral.

Director **Züli Aladag**
 Producer **Christian Granderath**
 Entered by **ARD / WDR - Westdeutscher Rundfunk**
 Produced by **Colonia Media Filmproduktions GmbH**
 Broadcast by **ARD / WDR - Westdeutscher Rundfunk**
 Date and Time **29.09.2006 22:00**
 Production Format **Digital betacam**
 Colour Standard **PAL**
 Aspect Ratio **16:9**
 Scriptwriter **Max Eipp**
 Camera **Wojciech Szepel**
 Sound **Angelo D'Angelico**
 Editor **Andreas Wodratschke**
 Other Key Staff **Music: Johannes Kobilke,**
Costume Design: Riccarda Merten-Eicher
 Key Crew Size **30**
 Days Shooting **23**
 Days Editing **38**

Presenter **Christian Granderath**
 Shop Steward **Kethiwe Ngcobo**
 Contact **Züli Aladag**
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 Fax +49 30 32303629
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 zueli.aladag@gmx.net

Friday 11th, 09:00–13:00 Red Room

Real Online

Director **John Hsu**
 Entered by **PTS - Public Television Service Foundation**
 Produced by **Oxygen Films**
 Broadcast by **PTS - Public Television Service**
Foundation
 Date and Time **31.05.2005 01:00**
 Production Format **Digital betacam**
 Colour Standard **NTSC (3,58)**
 Aspect Ratio **4:3**
 Scriptwriter **John Hsu**
 Camera **Cheng-De Chen**
 Editor **Bang-Yen Yang**
 Key Crew Size **16**
 Days Shooting **14**
 Days Editing **30**
 Funding Sources **PTS - Public Television Service**
Foundation & Oxygen Films
 Total Budget **€ 39,701**
 Presenter **John Hsu**
 Shop Steward **Pat van Heerden**
 Contact **John Hsu**
 Oxygen Films
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 Mobile +886 926356652
 ck1109@gmail.com

The online game Ideal Online introduces a new game zone, Hero Country. The game zone deals in profit, disputes, alliances and slaughter. This inverted image of reality is reflected entirely within the striking clothing and scenery. A convenience store employee in Ideal Online is facing marital crisis and divorce looms. Three hoodlums in Ideal Online are killed for gain by a brutal gamer. A female high school student and a primary school student in Ideal Online are now faced with a moral tragedy. In order to recoup what they've lost, gamers shuttle back and forth between the real world and the game zone. However, in today's crazy mixed-up world where the border between reality and the online world is blurred, given the desire and regret caused by living within these worlds, can the two worlds really complement one another? Can they make up for the gamers' loss and reward them with consolation?

Wednesday 9th, 09:00–13:00 Green Room

Room 13 (The Heart at Work)

Original Title **La Chambre no 13 (Le cœur à l'œuvre)**Original Language **French**Running Time **23'**Country **Canada**Genre **Fiction - Series**Title of Series **La Chambre no 13**Year of Production **2006**

A hit man, who is about to retire from a job he finds repetitive and increasingly tiring, goes to Québec City to carry out his last contracts. After a night in Room 13, Gilles arrives at his future victim's home. Surprise! The man he has been hired to kill is Brad, a childhood friend. As a result of this meeting, he finds the heart to continue working.

Directors **Éric Tessier, Richard Angers**
 Producers **Geneviève Lavoie, Richard Angers**
 Entered by **Productions des Années Lumière inc.**
 Produced by **Productions des Années Lumière inc.**
 Acquisition **Geneviève Lavoie Productions des Années Lumière Inc.**
 Broadcast by **SRC - Société Radio-Canada**
 Date and Time **15.05.2006 19:30**
 Production Format **Digital betacam; shooting format: HD**
 Colour Standard **NTSC (4,43)**
 Aspect Ratio **16:9**
 Scriptwriter **Patrick Senécal, Richard Angers**
 Camera **Jean-François Lord**
 Sound **Jérôme Boiteau, Normand Lapierre**
 Editor **Éric Genois**
 Other Key Staff **Music: Jean-Pierre Brie, Claude Thibeau**
 Artistic director: **Monique Dion**
 Days Editing **10**
 Funding Sources **Téléfilm Canada, Société Radio-Canada, Crédits d'impôts fédéral et provincial**

Presenter **Geneviève Lavoie**
 Shop Steward **William Gilcher**

Contact **Richard Angers**
 Productions des Années Lumière INC.
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 anneeslumieres@qc.aira.com

Thursday 10th, 14:30–18:30 Red Room

Director **Attie & Goldwater**
 Producer **Janet Goldwater**
 Entered by **Attie & Goldwater**
 Produced by **Attie & Goldwater**
 Acquisition **Annie Roney Roco Films**
 Broadcast by **TSR - Télévision Suisse Romande**
 Date and Time **06.02.0006**
 Production Format **Betacam SP**
 Colour Standard **NTSC (3,58)**
 Aspect Ratio **4:3**
 Camera **Peter Brownscombe, Sophie Rokab**
 Sound **Sharon Mullally, Mike Attie**
 Editor **Sharon Mullally**
 Other Key Staff **Sumi Tonooka, Composer; Ransom Weaver, Animator**
 Key Crew Size **4**
 Days Shooting **20**
 Days Editing **90**
 Funding Sources **Leeway Foundation, Wallace Alexander Gerbode Foundation**
 Total Budget **€**

Presenters **Barbara Attie, Janet Goldwater**
 Shop Steward **Vivi Mellegard**
 Contact **Attie & Goldwater Productions**
 16 Levering Circle
 19004 Bala Cynwyd PA
 United States
 Phone +1 6106647316
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Rosita

Original Title **Rosita**
 Original Language **Spanish/English; English subtitles**
 Running Time **56'**
 Country **Nicaragua**
 Genre **Documentary - Factual**
 Year of Production **2005**
 Home Page **www.rositathemovie.com**

Many people don't think a 9-year-old girl can become pregnant. But in 2003, the rape and pregnancy of 9-year-old Rosa was front-page news across Latin America. Rosa is the only child of Maria and Francisco, Nicaraguan campesinos working in Costa Rica as coffee pickers. When Rosa is raped a neighbor is arrested, but Rosa is pregnant and infected with venereal disease. *Rosita* is the story of this young family's battle to help their daughter. In Costa Rica – where Rosa is initially held in a hospital – and in their homeland Nicaragua, abortion is illegal. With growing public sympathy, their quest to end Rosa's pregnancy pits them against the Costa Rican and the Nicaraguan governments, the medical establishment, and the church. The filmmakers combine Rosa's words with animation of her drawings to recreate the family's journey, without violating the parents' wish that her face not be shown.

Friday 11th, 09:00–13:00 Green Room

Shadya

Original Title **Shadya**
 Original Language **Hebrew/Arabic**
 Running Time **53'**
 Country **United States**
 Genre **Documentary - Docu-Drama**
 Title of Series **Independent Lens**
 Year of Production **2006**
 Home Page <http://www.pbs.org/independentslens/shadya/index.html>

Shadya Zoabi, a 17-year-old Muslim girl from a small Arab village in northern Israel and a World Champion in karate, lives according to her own distinct principles and does not want to be like other Muslim women. Shadya's brothers are against her involvement in karate. In their view, a Muslim woman has a specific path in life – and it is forbidden to stray from this destiny. In spite of Shadya's father's support of her karate, the social pressure from her brothers and the surrounding community is difficult to overcome. *Shadya* is a story about the coming of age of a young Muslim woman who desires to succeed on her own terms, but who is still committed to her life within the Muslim community. Will she succeed in balancing her ambitions after her marriage? Will she remain a World Champion?

Director **Roy Westler**
 Producer **Roy Westler**
 Entered by **Udi Kalinsky**
 Produced by **Udi Kalinsky**
 Co-produced by **ITVS - Independent Television Service**
 Broadcast by **PBS - Public Broadcasting Service**
 Date and Time **16.01.2007 21:00**
 Production Format **Digital betacam**
 Colour Standard **NTSC (3,58)**
 Aspect Ratio **4:3**
 Scriptwriter **Roy Westler/Udi Kalinsky/Michal Ranon**
 Camera **Yaron Benisti**
 Sound **Sasha Tauber**
 Editor **Michal Ranon**
 Other Key Staff **Michal Eliav/Reut Hahn**
 Presenter **Roy Westler**
 Shop Steward **Béatrice Barton**
 Contact **Roy Westler**
 Udi Kalinsky
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 Israel
 Phone +972 36448108
 kdyer@scetv.org

Tuesday 8th, 09:00–13:00 Blue Room

Smiling in a Warzone

Original Title **Smiling in a Warzone**
 Original Language **Danish**
 Running Time **77'**
 Country **Sweden**
 Genre **Documentary - Factual**
 Year of Production **2005**

Artist, pilot and filmmaker Simone Aaberg Kærn has been obsessed with female fighter pilots since she was little. When she hears about a young Afghan girl, Farial, whose dream is to become a fighter pilot, Simone decides to launch a remarkable art project. Buying the only plane she can afford – a tiny 40-year old Piper-Colt made out of canvas, that needs gas every three hours – she maps out a 6000 km flight plan from Denmark to Afghanistan. Her journey requires flying through a number of former war zones with heavily restricted airspace. Challenging every military authority she comes across, and in a truly remarkable scene, even defying the American military's refusal to allow her entry into Afghanistan, she flies illegally to her meeting with Farial. Archival footage of female fighter pilots from World War II and creative digressions to other flying heroines turn this travelogue into a tribute to all flying women and the freedom of the sky.

Director **Magnus Bejmar**
 Producer **Magnus Bejmar**
 Entered by **SVT - Sveriges Television**
 Produced by **Flying Enterprise Productions**
 Broadcast by **SVT - Sveriges Television**
 Date and Time **25.12.2006 21:20**
 Production Format **DVCAM or DVCPRO**
 Colour Standard **PAL**
 Aspect Ratio **16:9**
 Presenter **Lars Säfström**
 Shop Steward **Jetske Spanjer**
 Contact **Magnus Bejmar**
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Thursday 10th, 09:30–13:30 Green Room

Souvenirs

Original Title **Souvenirim**Original Language **Hebrew**Running Time **75'**Country **Israel**Genre **Documentary - Docu-Drama**Year of Production **2006**

Shahar is an unemployed filmmaker. His father Sleiman, a strict 82-year-old Yemenite, suggests that Shahar make a film about the Jewish Brigade in which he had served during WWII. Shahar becomes enthusiastic only when he realizes that his father may have left behind some 'souvenirs,' by having impregnated two Dutch women. He decides to make the film, hoping to find his father's lost offspring, and maybe take off some of the burden of his father's criticism. Retracing history by car, father and son set out together on the trail of the Jewish Brigade, beginning in Israel, through Italy and Germany, and ending in Holland with a surprising discovery. The film exposes the complex father-son relationship between Sleiman and Shahar with humor and compassion, and raises universal questions about the tension between myths of bravery and reality, and between memory and historical truth.

Directors **Shahar Cohen, Halil Efrat**Producer **Sharon Shamir**Entered by **Sirocco Productions**Produced by **Sirocco Productions**Acquisition **Philippa Kowarsky Cinephil**Date and Time **08.05.2006 21:30**Production Format **DVCAM or DVC PRO**Colour Standard **PAL**Aspect Ratio **4:3**Scriptwriter **Shahar Cohen**Camera **Tomer Shani**Editor **Halil Efrat**Other Key Staff **Music - Shai Bachar**Days Shooting **25**Funding Sources **The New Fund for Film and Television**Total Budget **€ 130,000**Presenter **Sharon Shamir**Shop Steward **Jetske Spanjer**Contact **Halil Efrat**

Sirocco Productions

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Thursday 10th, 09:30–13:30 Red Room

Director **Jem Chen**Producer **Tom Tang**Entered by **PTS - Public Television Service Foundation**Produced by **PTS - Public Television Service Foundation**Broadcast by **PTS - Public Television Service Foundation**Date and Time **02.07.2006 17:30**Production Format **Digital betacam**Colour Standard **NTSC (3,58)**Aspect Ratio **4:3**Scriptwriter **Ching-Chih Lin**Camera **Jake Pollock**Sound **Point Recording Studio**Editor **Jem Chen**Other Key Staff **Associate Producer: Cheng Fan, Animation: Ming-chun Liu**Key Crew Size **20**Days Shooting **4**Days Editing **5**Funding Sources **PTS - Public Television Service Foundation**Total Budget **€ 9,575**Presenters **Tom Tang, Yo Shin Teng**Shop Steward **Kethiwe Ngcobo**Contact **Jem Chen**

PTS - Public Television Service Foundation

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Sweepstake Scams

Original Title **Fan Pien Te Chin Tsu**Original Language **Mandarin**Running Time **22'**Country **Taiwan**Genre **Fiction - Sitcom**Title of Series **Anti-Fraud Squad**Year of Production **2006**

Most Taiwanese have experienced phone calls from extortionists trying to defraud them of large sums of money. As the fraud groups' tactics become more and more sophisticated, the public is often caught off guard. In order to raise awareness of these scams, Public Television Service cooperated with the National Police Agency in reproducing a series of real cases adapted from calls received through the Anti-Fraud Squad Hotline. Through comedic exaggeration, the audience learns how fraud groups operate. This episode, "Sweepstake Scams," depicts two real-life cases. In the first case, Mr. Chang receives a message from a travel agency notifying him that he's won NT\$500,000. The catch? He must pay the Gift Tax in advance. What should he do? In the second case, Miss Mei-Chu also won a prize. In order to claim it, she must use the service of "wire transfer by phone." She ended up owing NT\$2 million to an underground bank. What happened exactly?

Wednesday 9th, 09:00–13:00 Green Room

Tell Me What You Feel

Original Title **Dime lo que sientes**Original Language **Spanish**Running Time **24'**Country **Mexico**Genre **Fiction - TV Movie**Year of Production **2006**

Micaela, a young woman from downtown Mexico City, is disappointed about love. Defeated, she finds help through an old friend, who also gives her an idea for how to earn money: by writing letters. Working outside the subway she meets Julian, who tries to help her find new clients. When her relationship with Julian becomes closer, she runs away because of her fears. But when she enters deeper into the subway and into herself, she finds new hope.

Director **Iria Gomez Concheiro**Producer **Iria Gomez Concheiro**Entered by **CCC, Mexico**Produced by **CCC, Mexico**Production Format **Betacam SP**Colour Standard **NTSC (4:43)**Aspect Ratio **1:66**Scriptwriter **Iria Gomez Concheiro**Camera **Iria Gomez Concheiro**Sound **Gustavo Patiño**Editor **Iria Gomez Concheiro**Other Key Staff **Miriam Balderas & Tomihuatzin****Xelhuatzin, Ciria Velasquez, Lena Esquenazi****& Ivan Ramos, Ayari Pasquier**Presenter **Iria Gomez Concheiro**Shop Steward **Claudia Schreiner**Contact **Iria Gomez Concheiro****CCC**

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Tuesday 8th, 09:00–13:00 Green Room

Terpsychora's Captives 2

Original Title **Plenniki Terpsikhory 2**Original Language **Russian/English**Running Time **52'**Country **Russia**Genre **Documentary - Performing Arts**Title of Series **Plenniki Terpsikhory/ Terpsychora's Captives (1996)**Year of Production **2006**

Bill T. Jones: "a man I can light a creative fire with. And there is freedom in this creation, but the freedom is above all for me now." These are the words of Natalia Balakhnicheva, heroine of *Terpsychora's Captives 2*. But is she ready for freedom? Is the very idea of freedom the same for her and for Bill? And could a "creative fire" really blaze between two such different people?

Director **Efim Reznikov**Producer **Valeriy Sidashov**Entered by **Granat Film Studio**Co-produced by **Alla Kovgan**Production Format **DVCAM or DVCPRO**Colour Standard **PAL**Aspect Ratio **16:9**Presenter **Efim Reznikov**Shop Steward **Lupita Miranda**Contact **Efim Reznikov**

Director

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Thursday 10th, 14:30–18:30 Green Room

The Battle of Chernobyl

Original Title **La bataille de Tchernobyl**Original Language **French**Running Time **94'**Country **France**Genre **Documentary - Factual**Year of Production **2006**Home Page www.playfilm.fr

On 26 April 1986 the fourth reactor at the Chernobyl nuclear power station exploded, setting off a chain reaction that threatened to trigger a second, even more powerful explosion. For 8 months, 800,000 soldiers, miners and civilians worked around the clock to fight the radioactivity, building a protective shield around the ruined reactor. Eight months in hell, which the survivors aren't likely to forget. Covering a twenty year period, using 3D images and archival footage, the film re-enacts the relentless battle against an invisible and deadly enemy.

Director **Thomas Johnson**Producer **Hind Saïh**Entered by **Play Film**Produced by **Play Film**Broadcast by **France 3**Date and Time **21.04.2006 23:22**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Presenter **Thomas Johnson**Shop Steward **Jo Raknes**Contact **Thomas Johnson**

Film Director

Play Film

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Monday 7th, 14:30–18:30 Green Room

The Border

Original Title **Chek Ara**Original Language **Kyrgyz and Kazakh**Running Time **20'**Country **Kyrgyzstan**Genre **Fiction - TV Movie**Year of Production **2006**Director **Marat Alykulov**Producer/**Altynai Koichumanova**Entered by **Oy Art**Produced by **Oy Art**Broadcast by **Internews-Kyrgyzstan**Date and Time **12.03.2007 15:00**Production Format **Betacam SP**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Aktan Arym Kubat, Marat Alykulov**Camera **Aibek Djangaziev**Funding Sources **Kyrgyzfilm National Film Studio, Swiss Development and Cooperation Agency**Presenter **Altynai Koichumanova**Shop Steward **Claudia Schreiner**Contact **Marat Alykulov**

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Four Kyrgyz migrant workers are transporting the corpse of their comrade, who died unexpectedly, from Kazakhstan back to their homeland. When they go through passport control on the border, it appears that the deceased doesn't have the right identity card. The corrupt border guard forces the workers to pay him off. Corruption and bribery on the border, which have become common these days, seem especially blasphemous and cynical in the face of death. A conflict flares up between the Kyrgyz migrant workers and the Kazakh frontier guards, quashing their hopes to reach their homeland. Finally, their kind-hearted Kazakh truck driver helps them return home. *The Border* not only treats the problem of crossing geographic borders. It also questions the borders of human behavior and morality. The idea is that every human living on the Earth should follow the laws of morality, humanism and compassion.

Monday 7th, 09:00–13:00 Red Room

The Boys Who Killed Stephen Lawrence

Original Title **The Boys Who Killed Stephen Lawrence**Original Language **English**Running Time **60'**Country **United Kingdom**Genre **Documentary - Factual**Year of Production **2006**

Thirteen years ago Stephen Lawrence's death became embedded in the UK's psyche. Three failed police investigations mean the killers still remain at large. Mark Daly, the reporter behind the BBC's BAFTA-winning *Secret Policeman*, spent a year investigating Britain's most famous unsolved murder.

Daly presents compelling new evidence which fundamentally challenges the alibis of the five main suspects and reveals that police corruption helped shield the killers from conviction. A unique and revealing documentary with unprecedented access to intelligence, detectives, new witnesses and never-before-seen footage, this is the definitive account of the murder of Stephen Lawrence.

Director **Neil Grant**Producer **Neil Grant**Entered by **BBC - British Broadcasting Corporation**Produced by **BBC - British Broadcasting Corporation**Broadcast by **BBC - British Broadcasting Corporation**Date and Time **26.07.2006**Production Format **35mm**Colour Standard **PAL**Aspect Ratio **16:9**Presenter **Neil Grant**Shop Steward **Jo Raknes**Contact **Neil Grant**

BBC - British Broadcasting Corporation

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Tuesday 8th, 09:00–13:00 Red Room

The Chaser's War on Everything

Original Title **The Chaser's War on Everything**Original Language **English**Running Time **26'**Country **Australia**Genre **TV - Entertainment**Title of Series **The Chaser's War on Everything**Year of Production **2006**Home Page <http://www.abc.net.au/tv/chaser/war/>

In just one season, *The Chaser's War On Everything* has become a cornerstone Australian entertainment programme, securing ABC TV's formidable reputation for broadcasting the best in groundbreaking, unique comedy. Each week, the Chaser boys poke fun at national and international politics, sport, celebrities, big business, and whatever else pops up in Australian news: all with the hallmark Chaser flair, individuality and take-no-prisoners attitude, making for compelling, edgy social commentary. The Chaser approach to comedy includes satirizing topical issues with real-life experiences. For example, in Episode 25, Julian Morrow demonstrates the inadequacies of Australia's terrorism protection at Australian airports. At the height of the passenger profiling controversy, Julian books two online Virgin Blue e-tickets for a flight from Sydney to Melbourne under the names of Terry Wrist and Al Kyder.

Director **Mark Fitzgerald**Producers **Julian Morrow, Andy Nehl**Entered by **ABC - Australian Broadcasting Corporation**Produced by **Chaser Broadcasting**Broadcast by **ABC - Australian Broadcasting Corporation**

Corporation

Date and Time **18.08.2006 10:00**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **16:9**Shop Steward / Presenter **Jo Raknes**Contact **Mark Fitzgerald**

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Friday 11th, 14:00–18:00 Red Room

The Chief Referee

Original Title **Sedzia Glowny - Noc Artystow**Original Language **Polish**Running Time **61'**Country **Poland**Genre **TV - Interactive**Title of Series **Artists' Night**Year of Production **2005**

Artists' Night is a TVP culture programme featuring modern avant-garde off-art: a kind of artistic Hyde Park Corner, an uncensored platform for artistic statements. As the programme makers see it, happenings, performance art, installation, music video, and artistic provocation are a modern, uncompromising means of social communication. It is no accident that *Artists' Night* is interactive in character. The viewer is not merely a passive consumer of art here, but an active part of the artistic action played out live in the TVP Kultura studio. Joining the artists in their games, viewers must face uncomfortable questions regarding their role in social and media games. How strong is the media impact on modern society? Can a TV message become a tool of violence? These are some of the questions posed by the artists of *The Chief Referee*, the hostesses of *Artists' Night*.

Director **Robert Kowalski**Producer **Alina Gaworska**Entered by **TVP-Telewizja Polska S.A.**Produced by **TVP Culture - Telewizja Polska S.A.**Acquisition **Malgorzata Cup TVP-Telewizja Polska S.A.**Broadcast by **TVP Culture - Telewizja Polska S.A.**Date and Time **17.10.2006 23:15**Production Format **Digital betacam**Colour Standard **PAL**Aspect Ratio **4:3**Scriptwriter **Karolina Wiktor, Aleksandra Kubiak**Other Key Staff featuring: **Karolina Wiktor, Aleksandra Kubiak**Presenter **Robert Kowalski**Shop Steward **Claudia Schreiner**Contact **Robert Kowalski**

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Monday 7th, 14:30–18:30 Red Room

Director **Jens Assur**Entered by **SVT - Sveriges Television**Produced by **Svensk Filmindustri ab**Co-produced by **SVT - Sveriges Television, Svensk Filmindustri ab**Acquisition **Johan Mardell Svensk Filmindustri ab**Broadcast by **SVT - Sveriges Television**Date and Time **31.05.2006 21:30**Production Format **16mm**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Jens Assur**Camera **Marek Wieser**Sound **Lars Jameson, Arttu Kontkanen**Editor **Louise Brattberg, SVT**Other Key Staff **Executive Producer: Johan Mardell, Producer: Anna Carlsten, Producer South Africa: Kathleen Halton**Key Crew Size **7**Days Shooting **7**Days Editing **10**Funding Sources **SVT, SF**Total Budget **€ 300,000**Presenter **Jens Assur**Shop Steward **Rupsha Dasgupta**Contact **Jens Assur**Studio **Jens Assur**

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The Last Dog in Rwanda

Original Title **Den sista hunden i Rwanda**Original Language **Swedish/English**Running Time **29'**Country **Sweden**Genre **Fiction - TV Movie**Year of Production **2005**

Like many 10-year-old boys, David is fascinated by war. He builds plastic models of all kinds of military vehicles and plays war games with his friends. At the age of 24 he establishes himself as a news photographer, with the world's theatres of war as his field of occupation. We meet him in Rwanda in May 1994 in the midst of the genocide of Tutsis and moderate Hutus. Together with Mats, a reporter 30 years his senior, he travels through the war-torn country in order to depict the massacres. *The Last Dog In Rwanda* is a film about the fascination of war and the connection between the little boy's exciting wargames and the attractiveness of real wars to the adult. How far can one push the limits and extend moral values and ethics to get the perfect picture? The movie is based on star photografer Jens Assur's own experiences in Rwanda.

Tuesday 8th, 09:00–13:00 Blue Room

The Planet

Original Title **Planeten**Original Language **English/Swedish**Running Time **52'**Country **Sweden**Genre **Documentary - Factual**Year of Production **2006**Home Page www.svt.se/planeten

The Planet is a fresh attempt to find answers about the truths and untruths of the alarming global changes that many claim are already in motion. It is the most extensive documentary project ever produced in Scandinavia. The film crews have been working for more than two years and have visited over twenty-five countries around the world. The extraordinary visual style and the unexpected content in *The Planet* will unlock the alienated attitude many people have built up in relation to the subject. *The Planet* is about much more than climate change. It's about the Earth as a whole and the overall global changes we are experiencing right now.

Directors **Linus Torell, Michael Stenberg, Johan Söderberg**
 Producers **Michael Stenberg, Jonas Kellagher**
 Entered by **SVT - Sveriges Television**
 Produced by **Charon Film ab**
 Co-produced by **Videomaker as**
 Broadcast by **SVT - Sveriges Television**
 Date and Time **09.11.2006 21:00**
 Production Format **16mm**
 Colour Standard **PAL**
 Aspect Ratio **16:9**
 Camera **Jan Röed**
 Sound **Jonas Goldmann**
 Editor **Johan Söderberg**
 Key Crew Size **3**
 Presenter **Linus Torell**
 Shop Steward **Pal Sipos**

Contact **Linus Torell**
 Director
 SVT - Sveriges Television
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Monday 7th, 09:00–13:00 Green Room

The Plot Against Harold Wilson

Original Title **The Plot Against Harold Wilson**Original Language **English**Running Time **90'**Country **United Kingdom**Genre **Documentary - Docu-Drama**Year of Production **2006**

Director **Simon Ford**
 Producer **Paul Dwyer**
 Entered by **BBC - British Broadcasting Corporation**
 Produced by **BBC - British Broadcasting Corporation**
 Broadcast by **BBC - British Broadcasting Corporation**
 Date and Time **26.03.2006**
 Production Format **Digital betacam**
 Colour Standard **PAL**
 Aspect Ratio **16:9**
 Presenter **Simon Ford**
 Shop Steward **Kethiwe Ngcobo**
 Contact **Simon Ford**
 BBC - British Broadcasting Corporation
 C/o Jess Wiseman, 4527 White City
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When this film was aired in March 2006 it caused national news headlines, and columnists demanded an independent inquiry into its revelations. The film dramatizes tapes of secret conversations between former British Prime Minister Harold Wilson and two BBC journalists, recorded weeks after Wilson's shock resignation in 1976. Broadcast for the first time, the tapes reveal that while he was Prime Minister, Wilson had learned that sections of the British intelligence and armed services were organizing a military coup to replace his Labour Government with a junta headed by the Queen's cousin Lord Mountbatten. James Bolam gives a compelling performance as the embattled Prime Minister in the twilight of his career, trying to discreetly lead the journalists to the conspirators. Revealing new interview footage with senior politicians, military and intelligence officers shows just how close Wilson and the journalists came to exposing an attempt to undermine democracy that dwarfs Watergate.

Monday 7th, 14:30–18:30 Green Room

To The Other Side

Original Title **Al otro lado**Original Language **Spanish**Running Time **66'**Country **Mexico/USA**Genre **Documentary - Docu-Drama**Year of Production **2004**

An aspiring Corrido composer from Mexico's drug capital faces two choices to better his life: to traffic drugs or to illegally cross the border to the United States. From Sinola, Mexico to the streets of South Central and East L.A, this film explores smuggling, illegal immigration, the dream of a new life on the other side, and the Corrido music that chronicles it all.

Director **Natalia Almada**Producer **Natalia Almada**Entered by **Natalia Almada**Produced by **Altamura Films**Broadcast by **PBS - Public Broadcasting Service**Date and Time **01.08.2006 17:00**Production Format **DVCAM or DVCPRO**Colour Standard **NTSC (4,43)**Aspect Ratio **16:9**Camera **Chuy Chavez**Editor **Natalia Almada**Other Key Staff **Sam Pollard, Elijah Wald,****& Guillermo Hernández**Key Crew Size **4**Days Shooting **84**Days Editing **180**Funding Sources **Sundance Documentary Fund,****Arizona Humanities Council, POV, Latino Public****Broadcasting, Ben Goldhirsch, Hyde Foundation**Presenter **Natalia Almada**Shop Steward **Graeme Isaac**Contact **Natalia Almada**

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Tuesday 8th, 09:00–13:00 Red Room

Director **Zhou Wen**Producers **Huo Wen, Zhang Bin, Zhou Bo**Entered by **Beijing Television**Produced by **Beijing Television**Date and Time **09.01.2006 20:00**Production Format **DVCAM or DVCPRO**Scriptwriter **Wang Danying**Camera **Gong Haitao, Yang Bo, Mao Sen**Sound **Xujunxin**Other Key Staff **Li Ran, Du Zhen, Liuguoan**Key Crew Size **12**Days Shooting **4**Days Editing **8**Funding Sources **Beijing Television**Total Budget **€ 10,000**Presenter **Huo Wen**Shop Steward **Carvin Eison**Contact **Zahng Bin**

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China

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Trapped on the Road

Original Title **Trapped on the Road**Original Language **Mandarin**Running Time **20'**Country **China**Genre **TV - Entertainment**Title of Series **Action Now**Year of Production **2006**

The story happened after a car got trapped in a hole on the road. The film documents the hapless driver seeking help from passersby to lift the car out of the hole and change its tire. The crew designed the trap and watched in the dark. All kinds of people showed up, but where is the person we are waiting for?

Monday 7th, 14:30–18:30 Red Room

Woman see lot of things

Original Title **Woman see lot of things**Original Language **English**Running Time **65'**Country **France**Genre **Documentary - Factual**Year of Production **2006**Home Page www.bodylab.orgwww.womanseelotofthings.com

During the decade-long civil wars in Liberia and Sierra Leone, many girls were abducted and raped, forcibly recruited, or volunteered for protection. In addition to combat duties, many were subject to sexual abuse; some taken as 'wives' by rebel commanders, impregnated and forced to brutalize others. This programme portrays the lives of three female ex-combatants in post-war Sierra Leone and the psychophysical adjustments they undertake in order to come to terms with their traumas. Anita Jackson, Mahade Pako and Chris Conteh were asked to tell their stories through various modes of performance: talking in different languages, acting out scenes from their past, pointing out key locations on maps, singing and dancing, using animated drawings. The experiences and opinions they share provide encouragement to other women with similar experiences, and give us insights into the problem of child combatants, which is a reality in at least forty other countries.

Director **Meira Asher**
 Entered by **ARTE France**
 Produced by **Bodylab Foundation**
 Co-produced by **Acquisition Meira Asher Bodylab Foundation**
 Broadcast by **ARTE France**
 Date and Time **04.05.2007 00:30**
 Production Format **Digital betacam**
 Colour Standard **PAL**
 Aspect Ratio **4:3**
 Camera **Flashkes Hila**
 Editor **Patrick Janssens**
 Original Work Author **Meira Asher**
 Days Shooting **30**
 Days Editing **25**
 Funding Sources **Cordaid, ARTE France, Mama cash**
 Total Budget **€ 74,000**
 Presenter **Meira Asher**
 Shop Steward **Jo Raknes**
 Contact **Meira Asher**
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Thursday 10th, 09:30–13:30 Blue Room

Yaptik-Hasse

Original Title **Yaptik-Hasse**Original Language **Nenets**Running Time **31'**Country **Russia**Genre **Documentary - Factual**Year of Production **2006**

Yaptik-Hasse is one of the younger members of the very large Yaptik family, and also their good spirit. As it is the end of August, the Nenets people begin their usual journey through the 'middle-world' between North and South, setting off from their camp in the tundra, on the Yamal peninsula. Filmmaker Edgar Bartenev chooses three different means to tell the story of the breathtaking everyday life of these Siberian nomads: music, intertitles, and a camera. The result is one of the most exciting forms to reanimate the ethnographic genre.

Director **Edgar Bartenev**Producer **Vyacheslav Telnov**Broadcast by **TV-Kultura**Date and Time **17.12.2006 22:00**Production Format **35mm**Colour Standard **PAL**Aspect Ratio **16:9**Scriptwriter **Edgar Bartenev**Camera **Alexander Filippov**Sound **Ivan Gusakov**Editor **Alexander Dmitriev**Other Key Staff **Music by Andrey Orlov**Funding Sources **Russian Federal Agency of Culture and Cinematography**Presenter **Vyacheslav Telnov**Shop Steward **Pal Sipos**Contact **Edgar Bartenev**

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Australia**Girl in a Mirror**

55' / Documentary - Performing Arts / Tuesday 8th, 09:00–13:00 / Green Room / Details page 158

One Minute to Midnight

13' / Fiction - Animation / Thursday 10th, 09:30–13:30 / Green Room / Details page 184

The Chaser's War on Everything

26' / TV - Entertainment / Tuesday 8th, 09:00–13:00 / Red Room / Details page 207

Belarus**Kalinovski Square**

87' / Documentary - Current Affairs / Monday 7th, 09:00–13:00 / Blue Room / Details page 166

Belgium**Bye Bye Belgium**

95' / Fiction - TV Movie / Monday 7th, 09:00–13:00 / Blue Room / Details page 145

Fata Morgana

59' / TV - Entertainment / Friday 11th, 09:00–13:00 / Blue Room / Details page 154

Flanders Sports

29' / TV - Magazine / Friday 11th, 09:00–13:00 / Blue Room / Details page 157

Brazil**Mothern**

23' / TV - Entertainment / Friday 11th, 09:00–13:00 / Red Room / Details page 176

Canada**A Lesson in Discrimination**

45' / Documentary - Current Affairs / Tuesday 8th, 14:30–18:30 / Green Room / Details page 136

Manufactured Landscapes

83' / Documentary - Factual / Thursday 10th, 09:30–13:30 / Blue Room / Details page 174

My Friend Ana

11' / Fiction - TV Movie / Thursday 10th, 09:30–13:30 / Red Room / Details page 178

Room 13 (The Heart at Work)

23' / Fiction - Series / Wednesday 9th, 09:00–13:00 / Green Room / Details page 196

Chile / China / Colombia / Denmark / Finland / France

Chile

Guilty or Not Guilty / The Nayadet Case

45' / Documentary - Factual / Monday 7th, 09:00–13:00 / Red Room / Details page 159

La Ruta

52' / TV - Cultural Magazine / Tuesday 8th, 14:30–18:30 / Red Room / Details page 168

China

Trapped on the Road

20' / TV - Entertainment / Tuesday 8th, 09:00–13:00 / Red Room / Details page 213

Colombia

Flags on Mars: God Bless Sex

26' / Documentary - Series / Thursday 10th, 09:30–13:30 / Red Room / Details page 156

Denmark

Barda

27' / Fiction - Series / Friday 11th, 09:00–13:00 / Blue Room / Details page 141

Operation X - Tricked into Porn

40' / Documentary - Factual / Thursday 10th, 14:30–18:30 / Red Room / Details page 185

Finland

Finnish Presidents

28' / Documentary - Docu-Drama / Thursday 10th, 09:30–13:30 / Green Room / Details page 155

More Lipstick

15' / TV - Magazine / Wednesday 9th, 09:00–13:00 / Red Room / Details page 175

My Economic Life

30' / Documentary - Factual / Friday 11th, 09:00–13:00 / Green Room / Details page 177

France

Cosmic Connexion

68' / TV - Entertainment / Friday 11th, 09:00–13:00 / Red Room / Details page 151

James Ellroy: "American Dog"

53' / Documentary - Factual / Friday 11th, 09:00–13:00 / Green Room / Details page 164

France / Germany / Hungary / India / Iran

France

The Battle of Chernobyl

94' / Documentary - Factual / Thursday 10th, 14:30–18:30 / Green Room / Details page 204

Woman see lot of things

65' / Documentary - Factual / Monday 7th, 14:30–18:30 / Red Room / Details page 214

Germany

But Still

80' / Documentary - Performing Arts / Tuesday 8th, 14:30–18:30 / Green Room / Details page 144

Classical Masterpieces – 1 "An Alpine Symphony" by Richard Strauss

26' / Documentary - Performing Arts / Tuesday 8th, 09:00–13:00 / Green Room / Details page 150

Dresden

90' / Fiction - TV Movie / Monday 7th, 09:00–13:00 / Green Room / Details page 153

Job Wanted

30' / Documentary - Docu-Soap / Thursday 10th, 09:30–13:30 / Red Room / Details page 165

Longing

88' / Fiction - TV Movie / Wednesday 9th, 14:00–16:00 / Red Room / Details page 172

Rage

90' / Fiction - TV Movie / Monday 7th, 14:30–18:30 / Green Room / Details page 194

Hungary

Out of Format - A Film by György

50' / Documentary - Performing Arts / Continuous screening / Video Wall Palazzo dei Congressi / Details page 187

India

Bare

11' / Documentary - Factual / Thursday 10th, 09:30–13:30 / Green Room / Details page 142

Little Terrorist

15' / Documentary - Docu-Drama / Monday 7th, 14:30–18:30 / Red Room / Details page 170

Iran

Qana

33' / Documentary - Docu-Drama / Monday 7th, 14:30–18:30 / Red Room / Details page 193

Ireland**Hide and Seek**

49' / Fiction - Series / Wednesday 9th, 09:00–13:00 / Green Room / Details page 160

In Search of the Pope's Children

52' / Documentary - Factual / Thursday 10th, 09:30–13:30 / Blue Room / Details page 162

Managing the Universe

1'20" / Fiction - Animation / Wednesday 9th, 09:00–13:00 / Red Room / Details page 173

Israel**In Treatment**

30' / Fiction - Series / Tuesday 8th, 14:30–18:30 / Green Room / Details page 163

Souvenirs

75' / Documentary - Docu-Drama / Thursday 10th, 09:30–13:30 / Green Room / Details page 200

Italy**Detective Montalbano: Find the Lady**

97' / Fiction - TV Movie / Wednesday 9th, 14:00–16:00 / Blue Room / Details page 152

Japan**NEO - Office Chuckles**

29' / TV - Entertainment / Tuesday 8th, 09:00–13:00 / Red Room / Details page 180

Kyrgyzstan**Parz: Duty of a Son**

23.0' / Fiction - TV Movie / Wednesday 9th, 09:00–13:00 / Green Room / Details page 189

The Border

20' / Fiction - TV Movie / Monday 7th, 14:30–18:30 / Green Room / Details page 205

Mexico**At the End of the Furrow**

10' / Documentary - Docu-Drama / Thursday 10th, 09:30–13:30 / Green Room / Details page 140

Tell Me What You Feel

24' / Fiction - TV Movie / Wednesday 9th, 09:00–13:00 / Green Room / Details page 202

Mexico**To The Other Side**

66' / Documentary - Docu-Drama / Monday 7th, 14:30–18:30 / Green Room / Details page 212

Netherlands**Over My Dead Body**

30' / Documentary - Factual / Friday 11th, 14:00–18:00 / Red Room / Details page 188

Promised Paradise

52' / Documentary - Factual / Tuesday 8th, 09:00–13:00 / Red Room / Details page 192

Nicaragua**Rosita**

56' / Documentary - Factual / Thursday 10th, 14:30–18:30 / Red Room / Details page 197

Norway**Koht with the Family**

29' / Documentary - Docu-Soap / Tuesday 8th, 14:30–18:30 / Red Room / Details page 167

Nils and Ronny Without Borders - Getting to Know a Mass Murderer

45' / Documentary - Factual / Tuesday 8th, 14:30–18:30 / Red Room / Details page 181

Poland**Ode to Joy**

37' / Fiction - TV Movie / Wednesday 9th, 09:00–13:00 / Red Room / Details page 183

Pit Bull

45' / Fiction - Series / Wednesday 9th, 09:00–13:00 / Green Room / Details page 190

The Chief Referee

61' / TV - Interactive / Friday 11th, 14:00–18:00 / Red Room / Details page 208

Russia**Terpsychora's Captives 2**

52' / Documentary - Performing Arts / Tuesday 8th, 09:00–13:00 / Green Room / Details page 203

Yaptik-Hasse

31' / Documentary - Factual / Thursday 10th, 09:30–13:30 / Blue Room / Details page 215

South Africa / Spain / Sweden / Switzerland / Taiwan**South Africa****Choice II**

24' / TV - Talk Show / Tuesday 8th, 14:30–18:30 / Green Room / Details page 149

Spain**A Strange Place**

25' / Documentary - Docu-Drama / Tuesday 8th, 09:00–13:00 / Red Room / Details page 137

Blowing Words: Max Besora

15' / Documentary - Series / Tuesday 8th, 09:00–13:00 / Green Room / Details page 143

Sweden**Smiling in a Warzone**

77' / Documentary - Factual / Tuesday 8th, 09:00–13:00 / Blue Room / Details page 199

The Last Dog in Rwanda

29' / Fiction - TV Movie / Monday 7th, 14:30–18:30 / Red Room / Details page 209

The Planet

52' / Documentary - Factual / Tuesday 8th, 09:00–13:00 / Blue Room / Details page 210

Switzerland**Cash**

15' / TV - Entertainment / Friday 11th, 09:00–13:00 / Blue Room / Details page 146

Our Secret Archives

10' / Fiction - Series / Monday 7th, 09:00–13:00 / Blue Room / Details page 186

Play

4' / Fiction - Animation / Tuesday 8th, 09:00–13:00 / Green Room / Details page 191

Taiwan**Real Online**

77' / Fiction - TV Movie / Friday 11th, 09:00–13:00 / Red Room / Details page 195

Sweepstake Scams

22' / Fiction - Sitcom / Thursday 10th, 09:30–13:30 / Red Room / Details page 201

United Kingdom / United States**United Kingdom****A Dirty Weekend in Hospital**

59' / Documentary - Series / Thursday 10th, 09:30–13:30 / Red Room / Details page 135

Chimps Are People Too

49' / Documentary - Factual / Tuesday 8th, 14:30–18:30 / Red Room / Details page 147

Let's Make A Baby

57' / Documentary - Series / Friday 11th, 14:00–18:00 / Red Room / Details page 169

Lock 'em Up Or Let 'em Out

59' / Documentary - Factual / Monday 7th, 09:00–13:00 / Red Room / Details page 171

My Life As A Child: Distant Dads

40' / Documentary - Factual / Thursday 10th, 14:30–18:30 / Red Room / Details page 179

Nuremberg: Nazis on Trial - Albert Speer

59' / Documentary - Docu-Drama / Tuesday 8th, 09:00–13:00 / Blue Room / Details page 182

The Boys Who Killed Stephen Lawrence

60' / Documentary - Factual / Monday 7th, 09:00–13:00 / Red Room / Details page 206

The Plot Against Harold Wilson

90' / Documentary - Docu-Drama / Monday 7th, 09:00–13:00 / Green Room / Details page 211

United States**American Experience: Jonestown**

90' / Documentary - Factual / Thursday 10th, 14:30–18:30 / Green Room / Details page 138

American Made

25' / Fiction - TV Movie / Monday 7th, 14:30–18:30 / Green Room / Details page 139

China Blue

53' / Documentary - Current Affairs / Thursday 10th, 14:30–18:30 / Red Room / Details page 148

Hip Hop: Beyond Beats and Rhymes

60' / Documentary - Factual / Wednesday 9th, 09:00–13:00 / Red Room / Details page 161

Shadya

53' / Documentary - Docu-Drama / Friday 11th, 09:00–13:00 / Green Room / Details page 198

Monday 7th, 20:00–22:00 Blue Room

Public Service Broadcasting and New Media: Strategies and Financing

The evolution and exponential growth of New Media have created new challenges in many fields, including television broadcasting. This evening panel presented together with Prix Moebius will raise the question of which strategies public service broadcasters should adopt in order to respond to this continuously evolving sector. Such strategies call for the renewal of television forms, but also for new financing structures. Among the questions public service broadcasting has to face:

- Should broadcasters follow commercial networks in increasing the percentage of advertising, at the risk of levelling down quality and creativity?
- Would they reach higher levels of quality and innovation if they were to rely solely on public funding without licence fees or advertising?
- Could they become self-financing by selling their content and formats to digital and satellite platforms and telecommunications companies?
- What about replacing licence fees with a percentage system based on taxable income?

Exploiting the potential of New Media requires a shift from tried-and-true methods toward new programming and financing strategies. What new guidelines can public service broadcasting adopt to reach these goals?

Panelists

Claudio Cappon Director General, RAI, Italy
Frank-Dieter Freiling Director of International Relations, ZDF, Germany

Jean-Paul Philippot Director General, RTBF, Belgium
Jean Réveillon Secretary General, European Broadcasting Union

Armin Walpen Director General, SRG SSR idée suisse, Switzerland

Moderator

Claudio Generali Vice-president SRG SSR idée suisse, President of Input 2007

Citizen Journalism: A Debate

Internationally renowned media experts, scholars and television producers examine the role currently played by citizen journalism and open-source journalism, and critically assess these efforts in terms of journalistic viability, reliability and credibility.

Bernard Rappaz Director of digital content,

Télévision Suisse Romande (TSR)

Bernard Rappaz is in charge of multimedia projects at TSR, the French-language broadcaster of SRG SSR idée suisse.

Moderator

Hugo Bigi M.A., Lecturer at MAZ The Swiss School of Journalism, TV journalist

The Most Popular Programmes

"To make popular programmes good, and good programmes popular" is the declared goal of public service broadcasters. Input has traditionally been more concerned with the good than with the popular. But now, in this special session, we have the rare opportunity to see top-of-the-ratings programmes from 2006 from all over the world. The ratings seem to be dominated by commercial broadcasters. But not everywhere, and not always. In some countries and on some occasions public service broadcasters come out on top. Traditional

family viewing; those rare game and music shows that beat out their commercial rivals; series that are both good and popular: all examples of a recipe for success on public channels. In one country a public service drama series drew an unbelievable 88% share of the television audience! Which country, which drama series, why and how – maybe there's even something to take

home from this session. On our trip around the world we see examples of the most popular programmes from Austria, Japan, Finland, Switzerland, Spain, Sweden, South Korea, South Africa and Denmark. We also hear about the newest data and research. Which genre is the most popular on which continent? What are the differences between the most popular programmes on commercial and on public service channels? And then the old question remains: "If it is popular, can it be good?"

Tradition... is most popular

Clips from programmes which are traditionally annually repeated, connected with a certain festive day which endorses traditional get-togethers and family viewing.

Games and shows... are most popular

Clips from (made for television) shows and events repeated annually, and weekly game shows.

Soaps... are (always) popular

Some soaps are popular and some are not, no matter how hard you try. Or haven't you tried hard enough?

Moderators

Timo-Erki Heino and André François

Saturday 12th, 15:00–18:00 Blue Room

IN-magina Media, Art and TV in Interaction

From the start, Input has always welcomed artistic approaches to television. Just as it encourages the development of public service broadcasting by screening and debating outstanding programmes from around the world, it also puts the focus on the interaction between visual art and television. Input 2007 Lugano and Innet, an interactive web project, co-host this debate on the potential relationship between television language and artistic practice based on new digital media, and the need to include the results of artistic and technical experimentation in television programming. In particular, we will focus on the convergence of media forms based on the spread of digital technology. The new role which images play in "Interaction Design" can be considered one of the most important developments brought about by the evolution of electronic and video technology toward digital and interactive media such as computer graphics, virtual reality and internet. How does this development affect the aesthetic and socio-cultural sphere? And how can television respond to it?

Panelists

Maurice Benayoun video artist, France
Romano Fattorossi director, Invideo Festival di Milano, Italy
Marco Mancuso founder and director of Digicult, Italy
Marco Meier Commissioning Editor, Swiss Broadcasting Corporation (*Aufnahmen*)
Maria Pallier Metropolis/TVE, Spain
Paolo Rosa artist, founder of Studio Azzurro di Milano, Italy
The Vasulka video artists, USA

Coordinators

Claudio Prati artistic director of the cultural association Avventure in Elicottero Prodotti, Lugano, Switzerland
Maria Grazia Mattei director of MGM digital communication, Italy
Conny Voester freelance curator, Basel, Switzerland and Berlin, Germany

**Inserzione
12
MUSEO
CANTONALE
D'ARTE**

Delegates by Country

Last updated on 4 April 2007

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14. DELEGATES BY COUNTRY

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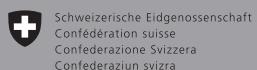
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